

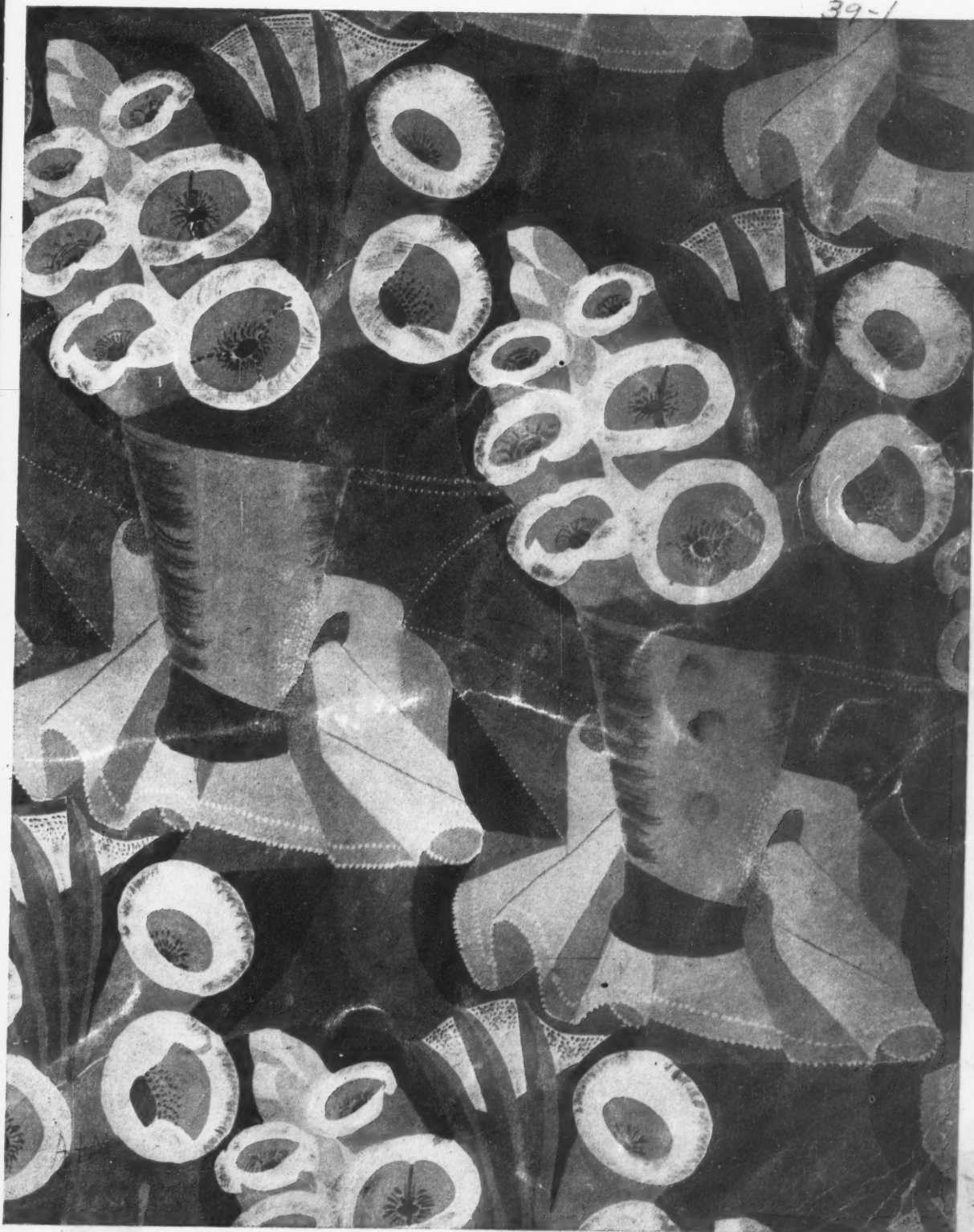
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Vol. 39 #1

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# DESIGN

VOLUME 39

NUMBER 1

MAY 1937

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EDITOR

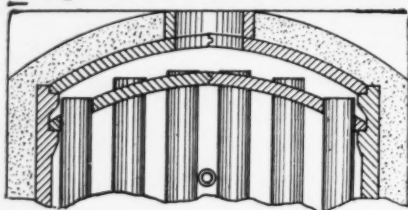
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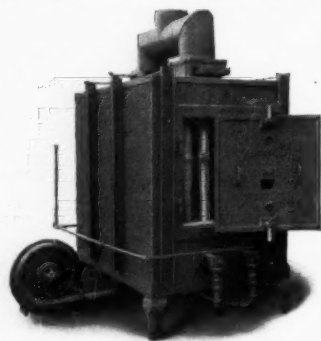
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1. No one shall be allowed to compete in this contest who is in any way connected, directly or indirectly, with the New York World's Fair 1939, Incorporated. This bars all employees, persons acting in any advisory capacity, persons related to them, and members of their households.
2. The subject shall be the New York World's Fair 1939 and its theme, "Building the World of Tomorrow," and contestants must be familiar with the theme and the general architectural design.
3. All posters submitted in the contest shall be the property of New York World's Fair 1939, Incorporated, which shall have the right to retain such posters permanently. New York World's Fair 1939, Incorporated, also shall have the exclusive right to exhibit any or all of the posters submitted in the contest and to reproduce, with a view to general distribution, the designs of any such posters. It also reserves the right to make any changes in the color scheme or lettering of any such posters or designs that are selected for exhibition or reproduction, and to modify any legend on any poster.
4. All posters eligible for judging for state prizes must be in the hands of the state boards of judges by April 30, 1938.
5. All winners of state prizes must be selected by October 31, 1938.
6. The winner of the Grand Prize shall be selected by February 15, 1939, the announcement to be made at the discretion of the New York World's Fair 1939, Incorporated.
7. The awards of the state and local judges will be binding upon New York World's Fair 1939, Incorporated, and upon all contestants. Rules for state and local contests will be formulated by the state superintendent or commissioner of education. Copies of such rules and answers to all questions about the state and local contests should be obtained from your state superintendent or commissioner of education.
8. Additional rules and regulations not inconsistent with the above rules may be adopted by New York World's Fair 1939, Incorporated, from time to time.

### FACTS ABOUT THE COMPETITION

This contest is open, with the exceptions noted in the rules, to all students in grade schools, high schools, art schools, colleges, and universities, whether under public or private direction, in the United States, Alaska, Hawaii, Puerto Rico, and the Virgin Islands.



There will be four levels of competition for contestants for state prizes: Level I—Children in grades I to VII; Level II—Children in grades VII, VIII, and IX; Level III—Children in Grades X, XI, and XII; Level IV—Students in colleges, universities, and Art schools.

In each state, in the District of Columbia, and in Alaska, Hawaii, Puerto Rico, and the Virgin Islands there will be awarded a Gold Medal for the best poster in each level of competition, a Silver Medal for the second best poster in each level, Bronze Medals for the next five in each level, and 200 Certificates of Honorable Mention, to be distributed at the discretion of the state and local board of judges.

From the four posters winning Gold Medals in each state, District, or territory, a state board of judges, to be appointed by the state superintendent or commissioner of education, or his designee, will select the best poster, taking into account the age of the designer, to be awarded a Silver Trophy.

A jury of nationally known posters, to be appointed by the New York World's Fair 1939, Incorporated, will select from among the winners of Silver Trophies a poster which will be awarded the Grand Prize, a Gold Cup and a Free Trip to the New York World's Fair in 1939. Should the winner be a minor, the expenses of a chaperone will also be paid.

The World's Fair Corporation will exhibit, at some suitable location in New York, the posters winning the Grand Prize and all Silver Trophies and Gold, Silver, and Bronze Medals.

Pictures and other material to aid contestants will be distributed by the New York World's Fair 1939, Incorporated, from time to time during the school year 1937-1938.

For additional information, await further announcements or consult your State Department of Education. The New York World's Fair 1939, Incorporated, cannot enter into correspondence with any contestants or teachers.

#### PRIZES TO BE AWARDED

**Grand Prize:** A Gold Cup and a free trip to the New York World's Fair in 1939 will be awarded for the best poster submitted in this contest.

**State Prizes:** In each state, in the District of Columbia, and in Alaska, Hawaii, Puerto Rico, and the Virgin Islands there will be awarded one Silver Trophy, four Gold Medals, four Silver Medals, twenty Bronze Medals, and 200 Certificates of Honorable Mention.

**For the Teachers:** The teacher in whose class the poster winning the Grand Prize is designed will be awarded a free trip to the New York World's Fair in 1939, and the teachers in whose classes are designed all posters winning Silver Trophies and Gold, Silver, and Bronze Medals will be given Certificates of Recognition, the certificates to be attached to the posters when they are displayed by the New York World's Fair 1939, Incorporated, in New York or elsewhere.

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## PROGRESSIVE EDUCATION ASSOCIATION CONFERENCE AT CRANBROOK

The first Regional Conference of the Progressive Education Association was held in Detroit, April 24 and 25, 1936; the second in Toledo, November 20 and 21, 1936; the third will be held in Ann Arbor, November, 1937. The Regional Executive Council is sponsor for two group meetings this spring; the first was on Secondary Education, Windsor, Canada, March 19, 1937; the second will be on Art Education, Cranbrook, May 14, 1937.

The Regional Art Committee of the Progressive Education Association invites those who are interested to come to Cranbrook for a meeting on Friday, May 14. It would help the committee to care for the group and to keep the record of those who are interested if those who wish to attend would notify Jane B. Welling, Wayne University, Detroit, by May 1.

The program runs in sequence but members may arrive at any of the scheduled hours and continue with the events. Four o'clock tours are planned especially for those who cannot come earlier. Four special exhibitions of the various Cranbrook activities will be on view.

## WORLD'S LARGEST PAINTING FOR PARIS EXPOSITION

The world's largest painting, an allegory, depicting the history of electricity, is being executed in Paris by Raoul Dufy, noted French artist. The picture is to be hung in the Pavilion of Electricity at the Paris 1937 Exposition which opens in the French capital this month.

Compared with the Dufy canvas, the Michael Angelo murals of the Sistine Chapel in Rome appear as sketches for a drawing room. The picture for the walls of the electrical exhibit will measure approximately thirty-five feet high by one hundred ninety feet long. The design will trace the history of electricity from the earliest time to the present.

At first glance, the painting appears to be a disjointed mass of detail. This is not the case, however. The artist first made elaborate models of the buildings, machines and persons to be portrayed in the finished work. Next he paints from the models and photographs of the subjects. In the center of the picture is the interior of a generator plant. Above, in the sky, are the classical gods: Zeus, Neptune, and Bacchus.

The generating plant and the gods are symbolic of the power of electricity, by which all things live and die. On either side of this group are atomic clusters, and maps of the ancient and modern worlds. Below, on the right, is a sacred wood where the ghosts of scientists of the past walk. Among these are Aristotle and Archimedes, Greek thinkers whose discoveries made possible many later scientific advances. After them



come life-size figures of the three hundred scientists of modern times who have most advanced the science of electricity.

The various functions of electricity are to be dramatically presented. Rivers are shown to indicate how electrical energy is produced. Cities are lighted, factories are reproduced in various phases of activity and above all, the Spirit of Light looks down upon the work of mankind.

Because of the immense size of the painting, Dufy has found it necessary to have the assistance of six helpers in applying the paint. All sketches and models were prepared by the artist himself, and assembled. Dufy traces and alters the many subjects which are being portrayed on the canvas. The actual application of paints is being done by the assistants. The usual oil paint is not being used for the mural. A special, transparent type of pigment has been prepared.

After the Paris Exposition, the picture will be sent to New York where it will be on display at the New York World's Fair of 1939.

## SILVER

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### An Exhibition of Contemporary American Design

In the Museum's industrial art exhibitions the purpose has been to hold the mirror to current conditions—to demonstrate by representative selections the work of manufacturers, designers, and craftsmen in many types of design and to offer, as nearly as may be accomplished under conditions of calendar, space, and markets in the various industries, the best working proof of the steady improvement of art in industry and of the consistent formulation of contemporary style.

As the fourteenth in the series, the Museum will hold in the new gallery of special exhibitions (E15), from April 11 through May 23, an exhibition of Silver, which will consist of examples of contemporary design in this metal, both sterling and plated. It is hoped that this small exhibition, limited in size because of restricted space, may give some indication of present trends in design, specifically of current tendencies in the interpretation of what is now generally called the modern style. The work shown is in part that of producing firms and designers, in part that of craftsmen; for we seek to bring together here, as in the Museum's other industrial art exhibitions, the industry of the machine and the industry of the hand—remembering that manufacture, by definition, applies to the latter, while the former is truly "mechano-facture." It may be of prophecy that the ideal of design for the machine will be realized by the **designer-craftsman**, who knows by contact the processes which give his conceptions form, or also by the **craftsman-designer**, who fully realizes that quantity-producing machinery extends the field of his craft.

see page X

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## ART IN THE MAKING

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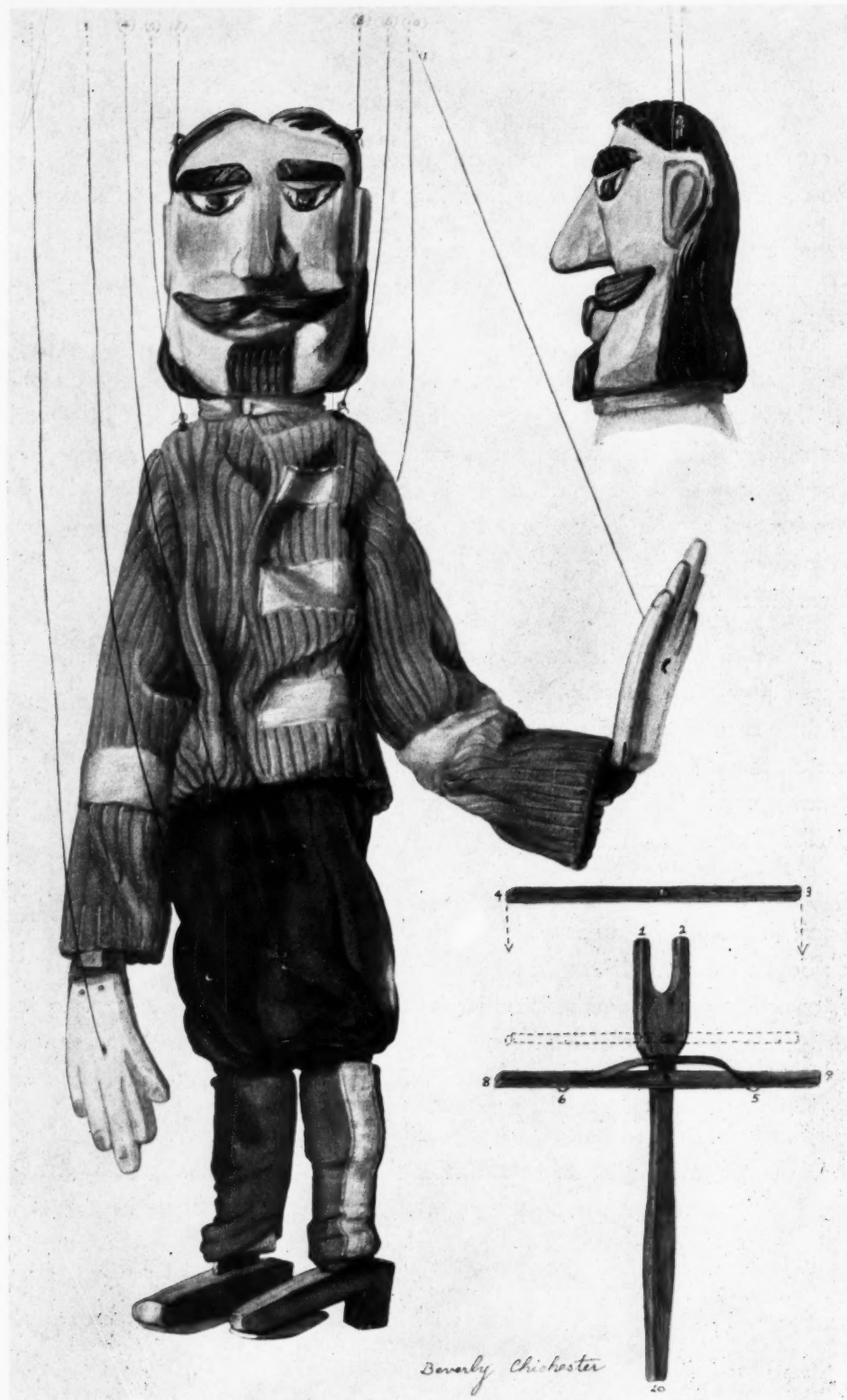
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# THE EDITOR'S PAGE

- There is nothing more helpful and stimulating to art teachers and to art education in general than participation in the meetings of one of the several art associations which meet each Spring. One acquires, in attending three or four such conventions, a reasonably accurate idea of what the tendencies of art education are throughout the country. Teachers express their ideas and exhibit the work of their pupils.
- We can be thankful, at least, that the old formula of graded lessons and devices known as "public school art" is about dead. There is less of the vague and sentimental treatment of "beauty," and fewer graded courses in "inspiration."
- Yet there is still far too much emphasis placed on a hazy, indefinite mixture of nature study, poetry, music and dramatics, all of which, through a most superficial treatment, is intended to fill the world with happiness. This concoction lacks the vitality and sincerity of expression demanded by any normal youth or adult, and obviously does more to impede the progress of art in education than does anything else. It is not surprising that this procedure is considered a frill and can be easily dispensed with in a search for essential values in our education. We need a vital approach to art in our education today. It has something to offer which no other type of work has.
- In the effort to keep abreast of the best educational policy, there is need for much clarification of what the true basic values of art in education really are. We use the word "creative," and the question arises as to whether there is not danger in producing exhibits which look "creative." Has there been too much emphasis placed on a certain set of technics which appear to be free? Is a piece of work "creative" because it is large? Is it not possible that at certain times some individuals might do a creative piece of art which is small,—very small and delicate, in fact?
- In other words, is there not a danger that teachers, in their enthusiasm to depart from the uniform 9 x 12 manilla papers, impose large areas and loose technics on all students? It seems of vital import at this time that we look beyond the visible results which appear on paper at the exhibitions. We may be going off on a tangent toward too much emphasis on large murals, and novel, free-appearing technics. It is time that we accept art procedure as a means of providing the developing child with an extremely flexible graphic language, which should take on more character, definition, and skill as it is used.
- The climate of the school should permit art to flourish as an integral part of life, as a form of expression which aids the individual in arriving at an emotional satisfaction and balance as well as the formation of general principles. They must grow out of art experiences. Such experiences involve all forms of materials, not just paper for art and wood for industrial arts. The fullest meaning evolves from learning the use of art as a graphic language through experiences with as many materials as possible. Certainly the basic materials are most important, while the new materials should be approached with ideas of experiment and exploration.
- If the cause of art in education is to continue in the right direction, it is the responsibility of every educator to seek the basic, honest values inherent in a really creative approach to art as a graphic language. In so doing we may do much for education as a whole, bring about a healthier attitude towards art in a cultured society, and greater vitality for the professional artists.

*Felix Payant*



## EARLY PUPPET

This puppet was made in 1880 by some of the members of the Lano family. The illustration is a record drawing, made by a Michigan draftsman, for the American Index of Design, WPA art project.



# CHAOS AS A METHOD

By HELMUT HUNGERLAND  
STATE TEACHERS COLLEGE  
COLUMBIA MISSOURI

Education, as conceived in its largest possibilities, has two aims: First, to aid the child in finding himself through the training of his special abilities and through the development of his mentality and character; and second, to aid him in establishing a sound relation to the surrounding world. Only a mature personality can really establish a satisfying relationship to society; so education is faced with the task of leading students to maturity through a normal and sound process of growth. Each level in this process of growth has its own special value to the child. If, in order to save time, or on some other pretext, we eliminate or cut short one of the stages, we set in jeopardy the whole development toward maturity. The child must explore each level in his mental development to the full limit of its possibilities before he moves on to the succeeding one.

The teaching of drawing and painting, governed by a recognition of the sequences of mental development, will help materially in the process of growth provided drawing and painting are not considered to be "art" and the unique privilege of a small group of talented individuals, but only if they are considered as expressions comparable to talking and writing. Each stage in the mental development of the child has its own distinct style which cannot be compared with the style of other levels. The teacher's first purpose in working with the expression-medium of painting is to aid the child in making pictures appropriate with the particular stage which he has reached.

The second function of the teacher is to coordinate his knowledge of the child's mental development with the knowledge of his psychological growth, and to make sure that his pictures are psychologically "right." By "right" pictures I mean paintings which reflect the essential nature of the child—his personal style of expression—which marks him off from any other individual. The teacher, recognizing the significance of this personal style will not attempt to impress on him a style of expression which does not reflect the child's own personality. The pupil may be able to work with and in an imposed technique, but since it is not his own expression, the unity of his personality is destroyed; he will fail when asked to do work which demands his own judgment and his creative thinking and doing.

When we become interested in the character of the child's expression as well as in his mental development,

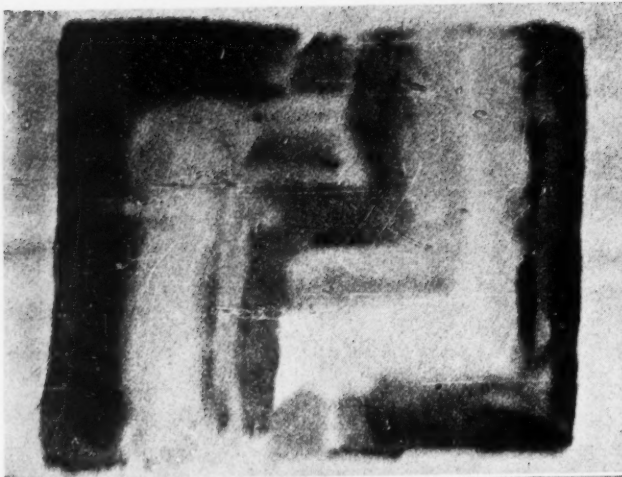
we are able to see and work with his specific psychological difficulties more intelligently. As soon as he becomes conscious of his environs the child develops such difficulties, which arise from inherited characteristics and from the nature of the world he touches. They grow more acute as he tries to find his position in the world, and become dangerous in that particular age level in which he most earnestly tries to establish a new relation to society—the period of adolescence. Adolescence marks a deciding point in the child's whole physical and mental development, because at that time his entire mode of expression, his attitudes, and his thinking are changing.

The drawing and painting of adolescents reflect their mental and psychological situation, for children as well as adults paint their life-expression; they reveal their "philosophy" in their drawing. They do not paint what they know. As the adolescent is driven to find a new "philosophy" which will help him establish a new relationship to reality, his drawings and paintings show his troubled attitude and his conflicts. He is trying to find a new world, but he does not feel sure enough of himself to give up the old in its entirety; consequently, he maintains a childish scheme of representation in painting, or he makes muddled attempts to reproduce the surrounding world. His universe seems to him at one time too narrow, too limited, at another time too broad, too expansive, for him to try to find a way through it. It is attractive and he longs to explore it, even though at the same time it appears dangerous or hostile to him.

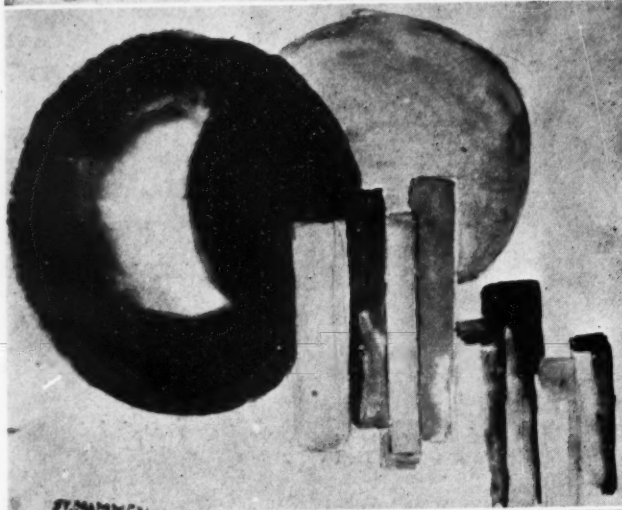
If we wish to help the child we must aid him in making of this chaos which cannot be avoided, a *creative chaos*. He must be permitted to find the new reality for himself, in an atmosphere of freedom. Such freedom, however, should not be considered an end in itself, for beyond freedom lies a significant goal: the unified personality best fitted to use real freedom.

The medium of art may contribute much to the child's attempt to find his way through a confusing situation to a new reality, for it offers possibilities for free expression through free abstract work with color and lines. Work in color and line abstraction, without any attempt to represent nature or to make patterns, means that the child takes his first step toward the new reality; he has to give up his old form of expression, unrelated to his real mental stage, and go back to the basic elements of painting. Moreover the emotional

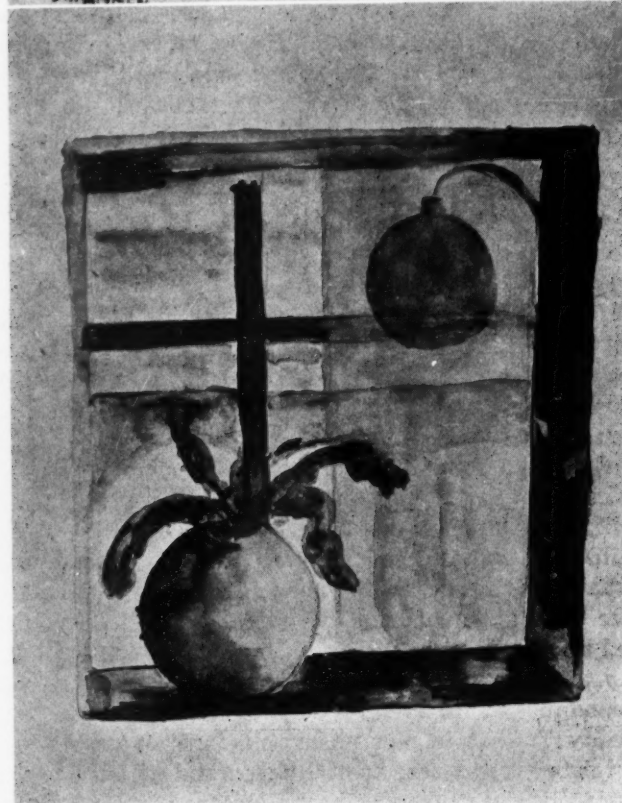
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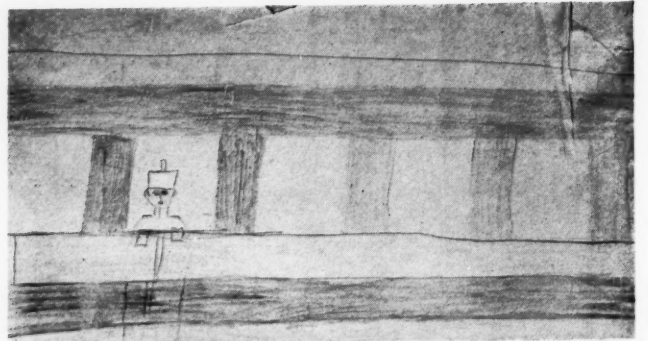
G2



G3



A1



A2



A3



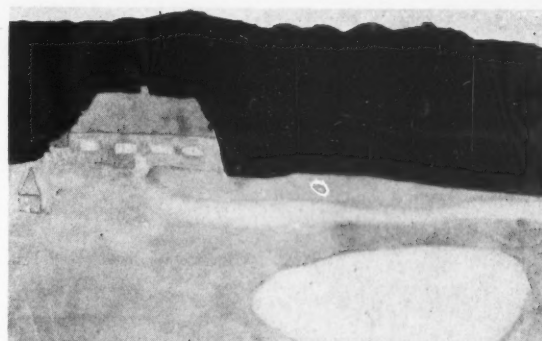


use of abstracts such as color, line, and rhythm, for its own sake possesses a salutary psychological effect, because the child loses his former fears, inhibitions, and negative attitudes. At the same time he is introduced to the elements of drawing and painting. Once the child has freed his fettered imagination he moves from the free abstract work with color and line for their own sake, to a discovery of the same colors and lines and rhythms in the reality around him,—to the representation of simple objects. This sequence of development is apparent in figures G1-G3. The pupil, fourteen years of age, started out with ample color combinations in Fig. G1; in Fig. G2 he introduced abstract geometric forms which take their place along with his understanding of color; in Fig. G3 he used the same geometrical forms and the colors, but they are related directly to reality.

In this process of development through drawing and painting two dangers must be avoided. The first is that instead of freeing the individual from an old pattern we may merely substitute another for it, perhaps different in its outer lines, but not different in its substance. The new pattern may be equally as limiting, and may fetter, in the same way as the old, the creative imagination. An even more serious possibility is that we may destroy the creative mind rather than free it, by leading it into dissolution. We take the child's former limiting expression from him and then leave him alone in that moment when he needs the greatest help. He must be brought carefully through the stage of free abstract work in colors to the ultimate goal—the organization of pictures. Just as freedom is not an end in itself but has as its final aim the emergence of a new reality, so free abstract work with colors recognizes as its end the organization of pictures. Unless this goal is touched, the teaching of drawing and painting will not have aided in the construction of a new unity for the adolescent.

Drawing and painting do not have the sole option on contributions to the psychological development of the child. Any creative work in the field of the arts—painting, sculpture, drawing, music—offers means by which the child can work out his own problems. The secret of this truth rests in the fact that the creative arts spring from the area of emotion. We have stated that the struggle between the surrounding world and the child results in the wounding of the child's soul. Destroyed illusions, changed conceptions, hurt affections, all wound the soul of the child and we call them complexes. They belong to the area of feelings and it is logical that they can best be removed by means which originate in or are related to the field of emotions.

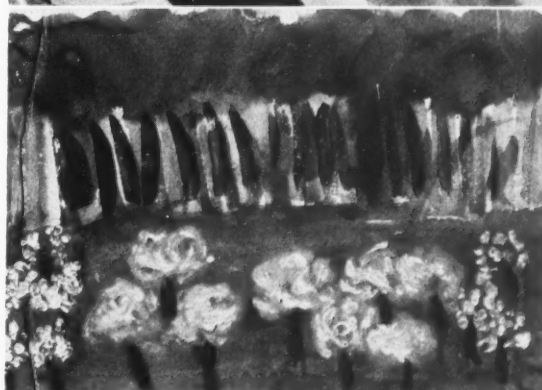
Further advantages accrue to the psychological method of employing art to dispel the complexes of a child. The child, in painting, for example, works out all his difficulties in color and line; objectified, they lose their importance. The self confidence of the child is enormously strengthened because he succeeds by his



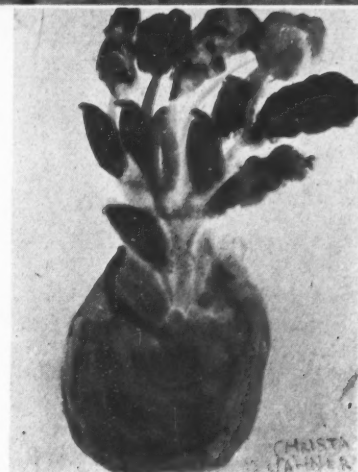
B1



B2



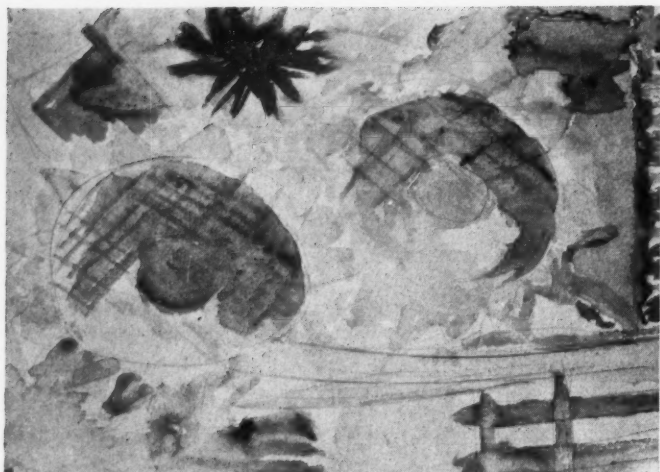
B3



B4



C1



C2



C3



own powers in overcoming his difficulties. As he is talking to himself, perfect discretion is possible. Discretion is, in fact, necessary in regard to certain of a child's problems because the difficulties belong to that realm of experience, attitude, and feeling about which we must not talk if we wish it to remain alive. There are elements in the human soul, particularly in the souls of children, which must not be touched even by talking about them else we destroy them.

A final value of the psychological method is that many of the difficulties slip away without the child's becoming conscious of their real nature.

The pictures accompanying this article are reflections of this method and show the mental development of children as revealed in their drawings and paintings. About forty children between the ages of 9-14 years composed the group from whose work these pictures were selected. They were done by pupils with an average age of fourteen years, over a teaching period of about a year in a small private school in a Berlin (Germany) suburb. None of the children, as is apparent from the beginning stage pictures, had received any training in the visual arts except the customary one hour per week in "art". In the organization of the curriculum, drawing and painting were not emphasized. Only two hours per week were devoted to drawing, plus one hour for appreciation and theory. A unity of educational approach was achieved by the fact that the same teacher taught not only drawing and painting, but also German, religion, history, geography, and physical education.

Each picture must be studied not as a single performance but in its relation to other pictures by the same child; the last one in the line of development has value only as compared with the first. Unfortunately, the reader cannot trace the entire development because he cannot see the free abstract work in colors.

#### A1, A2, A3—BOY 13 YEARS

The beginning stage (A1) shows a very stiff, childish scheme of organization of the picture. A2, however, reveals that behind this frozen form of expression great difficulties were hidden. The educational process helped to clarify his mental and emotional development, and assisted him in finding a new relation to reality. This is shown in the very characteristic portrait of a friend (A3). The necessary Catharsis is to be seen in A2, which is only one of the great number of similar abstract color-paintings in which the difficulties were worked out. There is a similarity in the manner of expression in A1 and A3, which proves that the personal style was not changed but purified and brought up to a level corresponding to the level of mental development. The "creative chaos" (A2) not only stirred up his emotions, but also clarified and enriched his experience.

#### B1, B2, B3, B4—GIRL 13½ YEARS

The landscape (B1), typically childish in the composition as well as in the symbols (house, garden, ducks, etc.), was not at all related to the stage of the

girl's physical development, or of her knowledge, for she ranked high above the average in her classwork. The painting B1 illustrates the situation of the adolescent who does not feel sure enough to give up his childish conception of the world even when his entire development has brought him far away from the age of childhood. The transitional stage of B2 brings necessary disorder and destroys the childish expression. The landscape B3 reveals the great step that has been taken from the symbolic scheme toward a rather abstract painting in which the excitement of the transition is still contained. The last picture points out as certainty that a new contact with the surrounding world has been found. The emotional excitement is still vivid, but it has been sublimated into technique of expression. The child is no longer driven by his emotions, but has begun to master them.

#### C1, C2, C3—BOY 15 YEARS

The extreme sensitivity and shyness of this boy made it very difficult to assist him in finding his way. Lack of concentration and the fear to fail were the main difficulties he had to overcome. The lacerated, nervous, limber technique of C1 is the true expression of his stage of development. His need was to clarify and to concentrate his complicated and confused expression, to come into a greater simplicity without destroying his easy and limber style, which was the expression of his sensitive character. The simple, nearly abstract composition C2 shows that he succeeded in overcoming his difficulties. The portrait of a comrade (C3) indicates that he did not stop in his abstract stage. It was only a transition to a clearly defined new relation to his world—still sensitive but no longer confused.

#### D1, D2, D3—BOY 10 YEARS

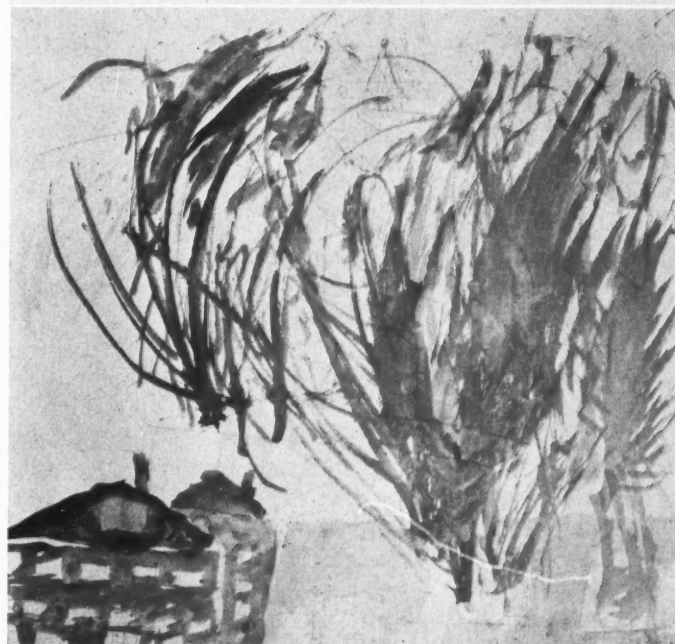
The sequence D1-D3 shows the development of a boy whose emotional development was nearly destroyed by an overemphasized intellectual training. He was outstanding in his knowledge, but the picture D1 shows how frigid and sterile his emotional expressions were. He was not able to take part in the play of the other pupils of his age and he had very great difficulties in social contact with his comrades. By encouraging him to paint whatever he liked, by means of gymnastics as well as by giving him a place in the community of the class, his one-sided attitude was slowly changed. D2, a burning house, shows a deciding point in his development, a terrible outburst of his confused, restricted, troubled emotions. After this necessary revolution had taken place a healthy progress began, and D3 shows the sound normal expression of his age.

#### CONCLUSION

By an examination of the sequence of pictures one can see the development of a personal style of expression which has its origin in the growth of character and in normal mental development. The teacher of drawing and painting no longer conceives as his sole aim the desire to increase ability. He has enlarged it, and strives toward clarifying, defining, and expanding the child's traits of character.



D1



D2



D3



# PLAY METHOD PRODUCES GOOD DESIGN

CHILDRENS' WORK DEVELOPS INDIVIDUALITY

By BLANCHE NAYLOR

Scattered all over the country, in large cities and smaller villages, groups of children are meeting to pursue serious and voluntary study of design in painting, sculpture, prints and murals. Their instructors in this new accent on art are cooperating with the W. P. A. Federal Art Project for the betterment of all concerned. In sections where there has not been sufficient time or money to include extensive art training in the curriculum; in sections where elementary and advanced classes have already been formed; in improvised studios set up in any available space, children are being given the opportunity to find a new delight in free play of the imagination over varied sorts of art projects, outside of and entirely removed from the regular course of study required in their schools, or as supplementary training in play-time or after school hours.

The recreational aspect of this approach, allowing the child to evolve his own designs, merely offering the materials and making them easily available; using a minimum of straight instruction and merely suggesting the general subject or a special treatment for a particular idea chosen by the child, has been productive of some excellent results, as shown in the exhibit held by the Federal Art Project in New York, at which more than a hundred water colors and tempera paintings and linoleum block prints were shown. These were done by children between the ages of four and sixteen.

Many schools, churches and settlement houses where classes are given this "painless" instruction were represented. The work was begun in 1935, and many of the pupils who have grown along with the project are doing excellent work and showing advancement.

Circulating exhibits of the work go constantly to stores, hotels, churches, and a special exhibition department had to be formed because demand was so great for examples of what can be achieved with new methods. Women's clubs in various districts ask for information and exhibitions, since they are interested in seeing what has been done with a new pedagogical approach in allowing them to express themselves with complete freedom as far as the limits of materials will allow.

The subjects chosen are varied: cross-section views of streets, elevated trains, bridges, other children, parents, country scenes (which are sometimes difficult for the poor and inexperienced city child to

visualize or imagine). There are 213 centres where instruction of this sort is given, and the studios are crowded at all daytime hours with young students who are eager to try the media offered. Many have become intensely interested in clay modelling, and all like to work on cooperative murals, planning and executing their themes industriously. In New York there have been some 30,000 children working this year, recording their day's experiences in their own way, and the originality shown has astonished both parents and teachers, who realize that any non-obligatory subject is infinitely more attractive to the young mind than that which is more or less forced upon him. An individual likes to exercise his power of choice, and in the arts especially this is found conducive to good work, since the limits in which he must work are larger than they would necessarily be in certain other studies in the regular school curricula.

Teachers everywhere are now more interested in allowing the child's personality full development in every field and in art it is possible to give more opportunity for untrained, unselfconscious work. No longer is it the finished product in the art class which counts primarily,—it is rather the presentation of the child's ideas which count, and it has been found that almost all children when given an opportunity for such freedom show great originality and ingenuity in working out ideas associated with their own world and the life they live each day.

Subjects chosen range through the industrial and business fields; men at work in the streets; folk habits of those who come from foreign families; steamships plying the river; the cook in the kitchen; jazz orchestras; things they know well and see plainly. Naturally the teacher's job is to keep their efforts going along a really constructive, steady path, rather than allowing them to trail off into merely amusing themselves by dabbling in paint. Some academic instruction is inflexible in rule; this is the sort of thing which is now being eliminated to the definite betterment of the child's power and ability. There is a feeling of willingness to experiment, to find the open mind. Copying exactly from old subjects is a thing which is not found enlivening to the child mind. A great satisfaction is to be seen in the accomplishment of some special design-execution. Planning his own work and then putting the plan into concrete form appeals to every child as well as every grown-up.





One of the classes of the WPA Federal Art Project conducted in many centers at New York City.

The future of art in America is undoubtedly being influenced very favorably by the work of the Federal art teachers and its associated services, such as art gallery tours, creative home planning, design laboratory, easel project, graphic arts project, murals, photography, posters, sculpture, visual education, index of American design, and the large exhibition projects. Art in its best form is being carried to all the corners of the land, and the effect cannot fail to be helpful to the culture of the nation.

Great numbers of adults and children are being carefully and easily guided through what to many of them were "the mazes" of art, largely by means of producing it themselves, or seeing it in process of production in studios now to be found wherever thinking groups gather together.

A great new center called the Contemporary Fine Arts Center, is in use in New York City, and all, according to the executives of the Federal Projects, are "permeated with experimental spirit and dedicated to the development of an indigenous American Art." Sane surveys of current art events are made, the great medium of the film is available for groups and schools to emphasize things learned in the work-room; and there are home decorating and costume design departments which are of great aid in improving the general appearance of the American home, where the income is not sufficient to buy expensive furnishings.

A quarter of a million people viewed the shows of the W. P. A. Art Gallery in the past six months in New York City. This gives some slight indication of the taxpayers' interest in what is being done by this

department, and a large number of these visitors were especially interested in the children's work as being indicative of what the future art accomplishment and taste of America may be.

A quotation must be given here to suggest what the foremost art critics think of the methods of this comparatively new organization,—the government in Art. Lewis Mumford says in the *New Yorker*:

"No one could have imagined in 1933 that the first attempts to keep a few amiable souls from starving would broaden into a movement as solid in achievement and as encouraging to the younger painters and sculptors as the Federal Art Project has become. The Government has done something more than provide makeshift jobs. It has set up schools, it has created museums and art galleries, it has exposed for the artist's exercise and the public's delight, whole acres of hitherto desolate walls in school houses and post offices and libraries and prisons. And the artists have admirably risen to the challenge. It is all very sudden and unexpected and fabulous—enough to set one singing the 'Star Spangled Banner' aloud while walking down Fifty-third Street. There is not a touch of officialism or nationalistic humptiousness or academic timidity in the whole show."

In the children's work especially, almost every existing national and racial group is represented, and this factor as well as many others contributes toward the building up of an art movement which is gaining great attention for American art work from the rest of the world. We are incorporating other traditions into our work, but it is definitely and distinctly our own.

For many years, the great complaint was that we were copying Europe in all of our designs. That complaint is no longer valid. In fact, the day when the reverse may be true is perhaps not so far distant.



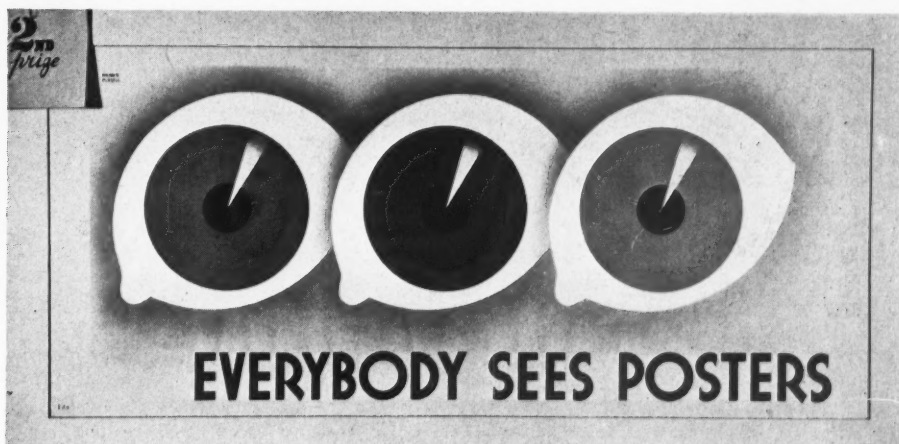
Social Science is enriched by art. The Hammond School, Chicago. Olive Silverling, art supervisor.



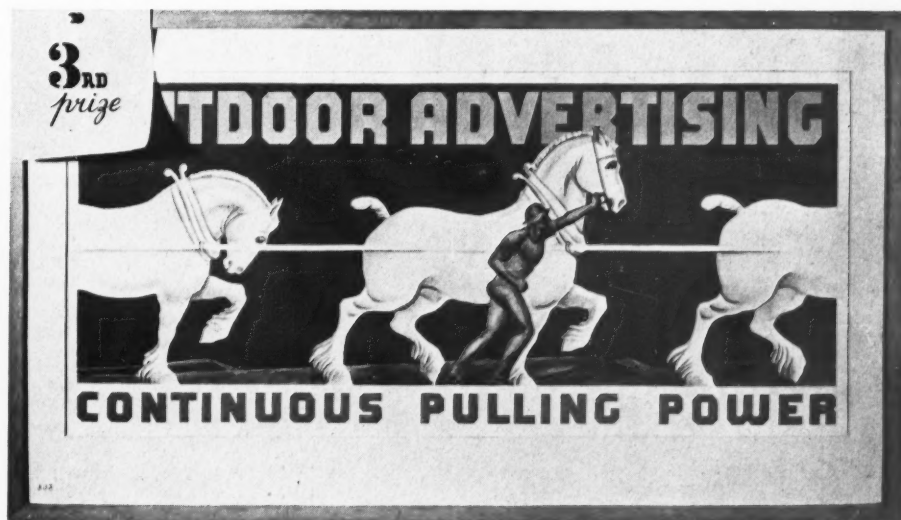
Mexico — a diorama. Lydia Pohli, art supervisor; Elizabeth Wells Robertson, art director, Chicago.



# POSTER AWARDS



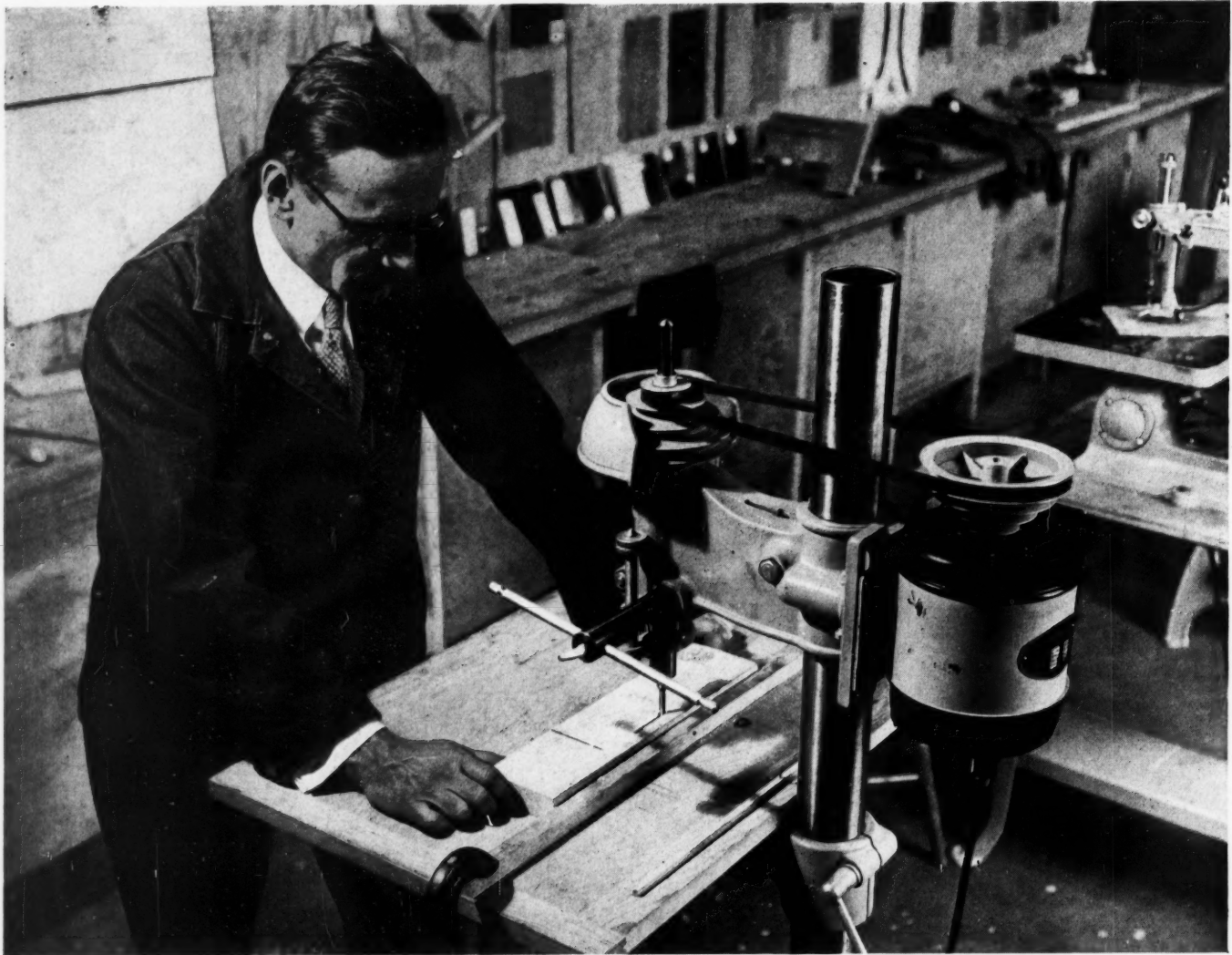
CARL A. PAULSON



The 1937 poster awards for Outdoor Advertising given by the McCandlish Lithograph Corporation of Philadelphia are shown on this page. The first prize-winner was Mr. Carl A. Paulson of Chicago and for this, the first major contest he has entered he received \$1000. The second prize of \$250 was given to Mr. Weimer Pursell, also of Chicago. Mr. J. M. Mitchell of New York City received \$100 as the third selection of the jury.



# TWO EMINENT INDUSTRIAL DESIGNERS



Mr. Gilbert Rhode is one of a small group of men classed as industrial designers. Through his association with the Kroehler Company he is often thought to be a designer of furniture but his experience is of much greater range and covers all types of design and redesign problems in mass production. He is now the head of the Design Laboratory operating under the Federal Arts Projects Administration. In this capacity he co-ordinates the teaching of design with the experience of the nature of materials and the manipulation of machines in production processes. An understanding of what the machine can and cannot do is thus gained through actual usage. His aim is to turn out not designers of a specialized kind but men and women whose training and experience with art and machines and the selling market will enable them to work as designers in the field of mass production. This undertaking is unique, and one which demands just such a person as Mr. Rhode to guide it with intelligence into the proper channels.

# STRIAL DESIGNERS



Author, designer of unusual furniture for motion picture sets, a former staff member of the Metropolitan Museum of Art, and faculty member of the New York University, Mr. Paul T. Frankl is now conducting classes at the University of Southern California. Here he has turned his inventive mind to new technics. He employs a powder puff and talcum powder mixed with various pigments, as he says, "for a softer freshness which is obtained more quickly and directly than with water colors." He has also originated a combination of crayon and energine for new drawing effects, which are easily obtained.



**EDITOR'S NOTE:** In the April issue of DESIGN, Mr. Engle discussed stage make-up, emphasizing by easily understood sketches the application of grease paint, powder, rouge and other make-up materials so that our readers could clearly understand the fundamentals of making up straight characters. In this issue we are pleased to present the second installment of "The Design of Make-up" in which the author will discuss the more complex problems of character make-up.



Stage make-up is really divided into only two classes or types. The first is straight or youthful make-up which was discussed at some length last month. The second is what we call character study. Obviously any make-up for a role which calls for an advance in years, racial characteristics or any character different from that of the performer fundamentally belongs in the class of character make-up.



The change from youth to middle or old age can always be observed in a sagging of the facial muscles and a loss of elasticity. The skin becomes slightly darker and discolorations are apt to appear about the eyes. The corners of the mouth may turn up or down, crows feet may appear at the outer corners of the eyes and lines or wrinkles may appear that tell the story of the character's life up until the time he is exhibited upon the stage.

As we explained in our discussion of straight make-up, the very first necessity of any good make-up is the application of theatrical cold cream. Assuming that the cold cream has been applied and the surplus removed we are now ready to select the base or ground color of grease paint. Nearly every manufacturer of stage grease paints has a special and suitable color for any age or character. For example you can get a robust, a light or dark sunburn, a middle age, a sallow or robust old age grease paint. We would suggest that you consider the character. If it is a sickly person we would choose a sickly or sallow foundation grease paint; on the contrary if it is a healthy robust individual we would choose that color. Under no circumstances do we recommend any one color or base as satisfactory for all character make-ups. Each age or each character should have it's own definite grease paint foundation.



Apply the grease paint foundation that best suits your character by marking the face with several strokes across the forehead, down each cheek, across the upper lip, under the chin and on each side of the neck. With your fingertips spread the grease paint smoothly. It is most important in character make-up that you have a perfectly blended foundation. Do not apply grease paint over the eye brows, eye lids or lips.

If you study the transformation of the young woman in sketch 1 to the middle aged woman in sketch 2 and the young man in sketch 4 to the elderly gentleman in sketch 5, you will note that we have emphasized lines and the hollows in the cheeks, the eyes sink into dark hollows, the nose becomes thin, the lips thin and flat, the temples shrink and darken and the throat becomes a mass of tendons in high lights and shadows.





# OF MAKE-UP

By NORWOOD ENGLE

In middle aged and older characters wrinkles, lines, high lights and shadows are accentuated. The most common lines, even in youth, are the lines from the nostrils to the corners of the mouth. Lines run downward from the corners of the mouth, curving slightly outward. Forehead lines are horizontal and curving down a little at the ends. Crowsfeet spread from the outside corners of the eyes, fan-shaped and slightly downward over the cheeks. There are usually from three to five lines depending upon the age. If you wish to indicate a jovial, happy, easy going individual, the lines should have an upward and outward tendency. If the character is to be moody, determined or mournful, the lines should run down and inward.

The wrinkles and lines should be drawn carefully with a make-up stomp as you will note on one half of the face in sketch 3. The selection of the color for making the lines would depend on the age and character of the person we wish to make-up. We have light, medium or dark gray, light or dark brown, dark crimson or purple lining pencils from which to choose. Never use black for such lines. We would also suggest a white lining pencil for high lighting the edge of the more prominent lines. To sink the eyes, blend a dark brown lining color completely around them. Highlight the lower edge of the frontal bone.

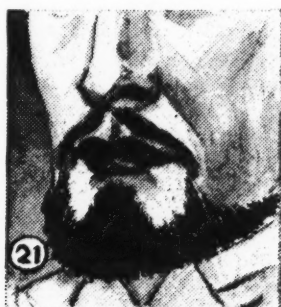
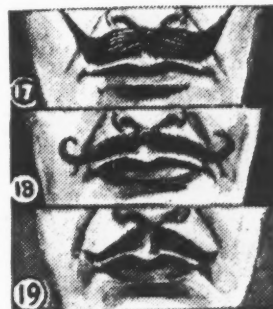
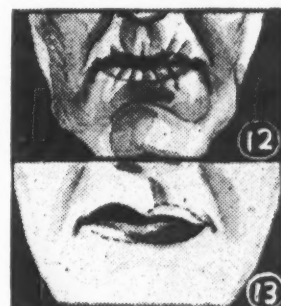
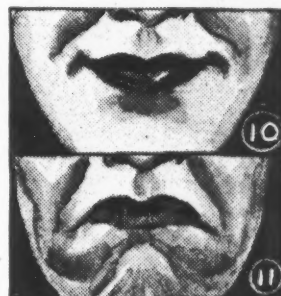
Reshaping the nose is a decided advantage in comedy and character parts. A wide line of highlight down the bridge and a little under the tip will make the nose appear broad, while a narrow line of highlight will create the opposite effect. To obtain a crooked nose, run highlights diagonally down the bridge. By using nose putty the nose can be built out as in sketch 6.

It is very important to remove all grease paint and cold cream from that part of the nose on which you wish to apply nose putty. The putty should be kneaded thoroughly in the palm until it is soft and pliable before moulding it on the nose to the desired shape. Thin it down at the sides and top so that it will join the skin smoothly, then repaint it with the foundation and other colors as required. Sketch 7 is the Mephisto type and sketch 8 is the Cyrano type nose.

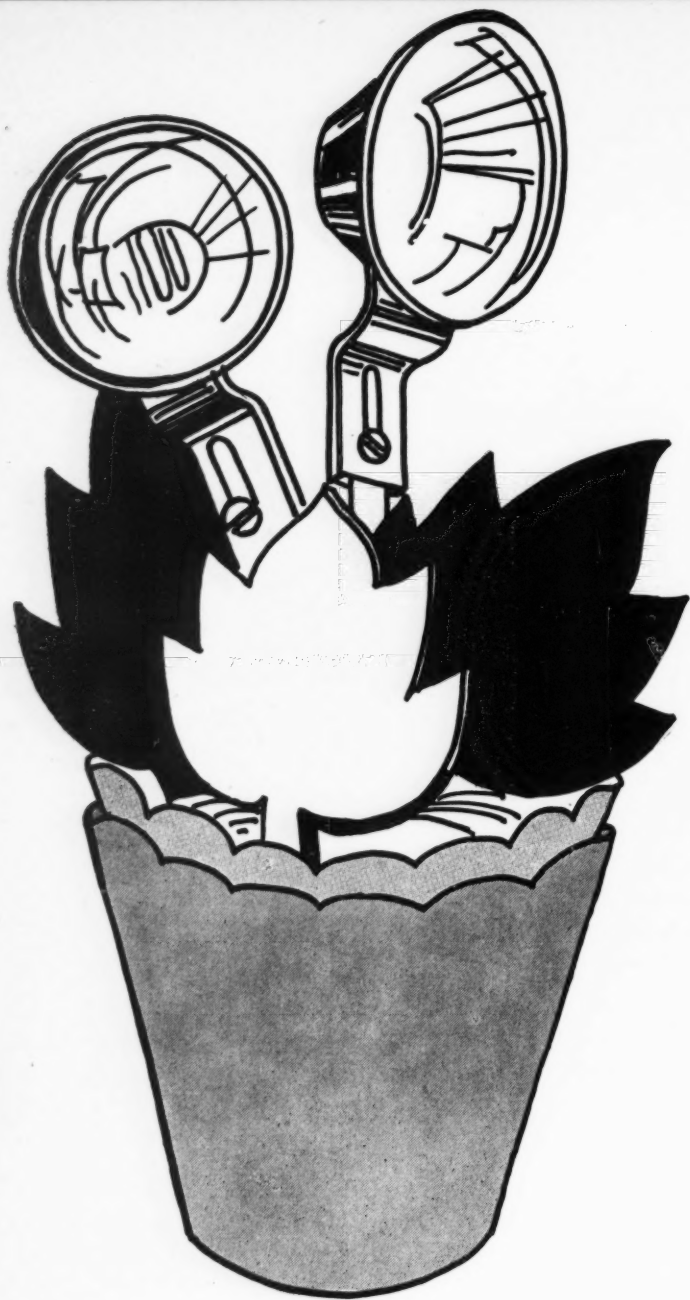
We have used the words highlights and shadows in the above paragraph in a number of instances, so perhaps we should hesitate long enough to make these clearly understood. A highlight is made by applying on the part to be emphasized a color lighter than the foundation and blending it smoothly into the foundation. Shading or shadowing is done by blending a shade of brown or gray lining color into the space indented. Shadows should be darker at the top where they usually meet the highlight.

At this point in our character make-up we are ready to apply the proper shade of stage powder. We have the same choice in colors in stage powder as we do in grease paint foundations. If, for example we are doing a character in robust old age, our choice of grease paint foundation and stage powder would be robust old age. You can not expect to get satisfactory results in your character make-ups un-

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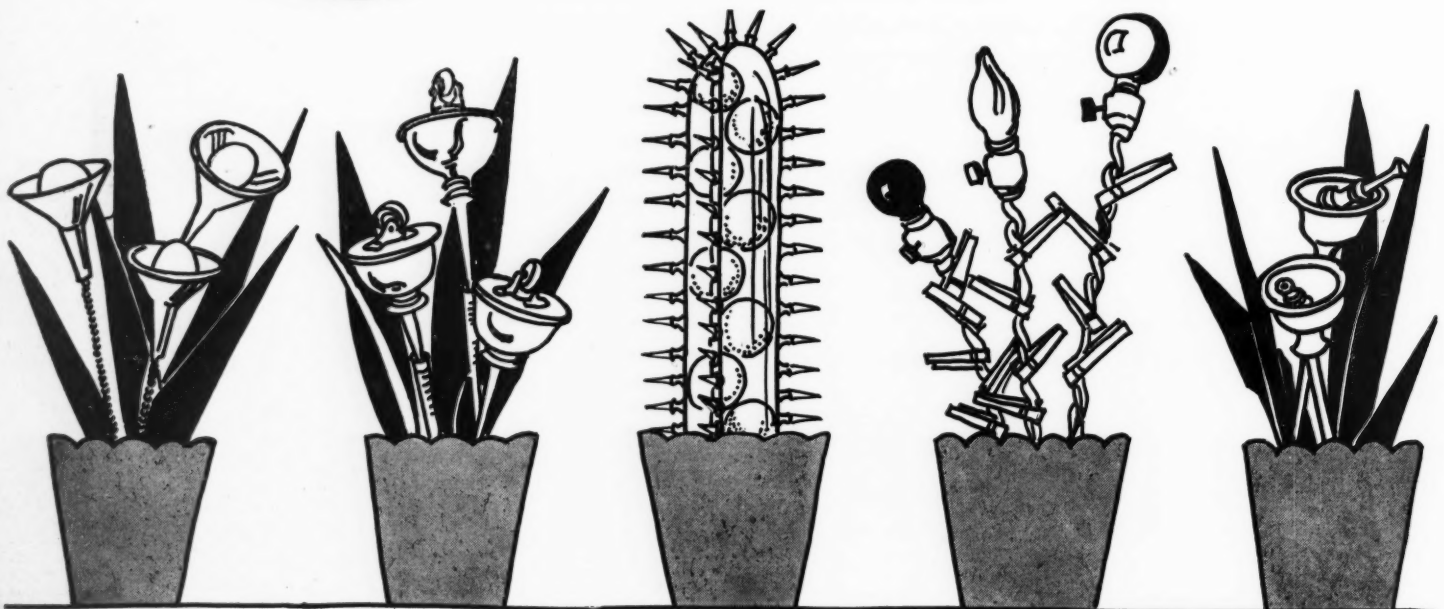
# A HARD WARM



If you had visited the Sherwood Art Gallery in Boulder, Colorado, last month you would have found it transformed into a miniature museum. Around its walls were displays of strange flowers, animals and millinery such as have never before been seen, yet each object was made from familiar articles of hardware. "The Albatrocity from the Antartic," which dominated the "Natural History" section, was made from a white floor mop (which formed the body of the bird)—a pair of athletic socks stretched on forms for the wings, a linoleum knife blade for the beak, bolts and washers for eyes and forks for feet. As it hung suspended by an invisible wire from the ceiling at the far end of the gallery, it was deceptively realistic.

Near it were the "Ground Hog" and the "Waterwinch Owl or Scoop Hawk," equally convincing and amusing. To make the Ground Hog, a doormat had been rolled to resemble a cylindrical body and was surmounted by a football on which eyes and mouth had been painted, but the ears were drawer-pulls attached to the ball on either side. Front paws were simulated by iron handles and hind feet by garden weeders, and a bottle brush made a perky tail.

The "Waterwinch Owl or Scoop Hawk," with its feather-duster body and grey glove wings, perched securely on a tree limb by means of sash cord coils which resembled claws. Its sponge head with its lawn-sprinkler face and heel-plate ears was confusingly realistic but all sense of realism was dispelled by the explanatory card which accompanied the creature for



By MURIEL V. SIBELL  
PROFESSOR OF FINE ARTS  
UNIVERSITY OF COLORADO

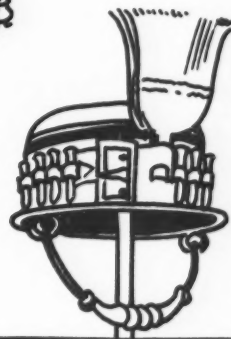
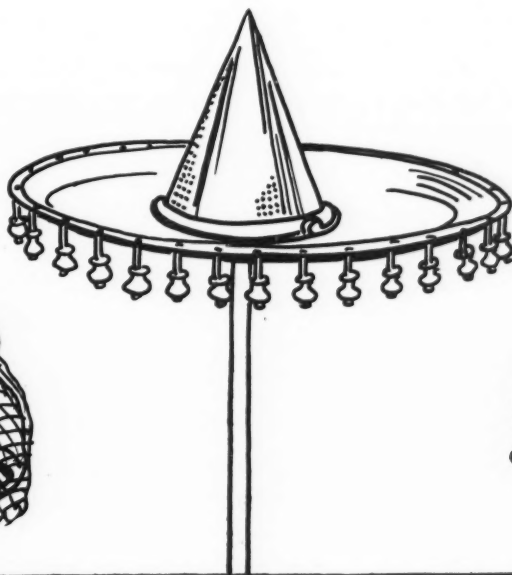
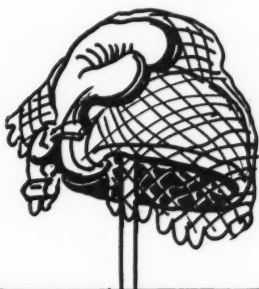
it read: "Waterwinch Owl or Scoop Hawk. This noisy little bird, with its remarkable sponge-like head, soaks up lots of dirt and hoots it out on the suffering public."

The "Millinery" section deserved careful scrutiny. There were turbans, helmets, a sombrero and other models on display, but none were more engaging than the five sketched here. Inverted kettles formed the basis for many of these hats but the trimming in each instance was adapted to the model, and color played an important role in each display. The "Conference Crown" effectively combined a tan basket-ball with a reddish leather boxing-glove "pom-pom", decorated with the glint of a stop-watch and shiny referee's whistle and was "veiled" with a green land-ing net.

"The Coronet" used a white enamel pot for the crown, a brown, nickel-studded dog-collar for the band, a lump of blue carpenter's chalk for a "jewel", and a silver tea-ball, white pingpong balls, gilt handled embroidery scissors and brass lawn sprinkler completed the color effect. Most decorative of the hats was "The Dragoon, a Striking Military Hat from Whitehall." This creation which was made from an inverted aluminum pitcher surmounted by a red cascade of dust-mop, bore the placard "This streamlined masterpiece will be much in vogue at the forthcoming coronation."

"The Tamale" made use of vegetable strainer for its

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# GADGETS IN POTTERY FOR FLOWERS

By SYLVIE DeG. COSTER

There is pottery for ornament, pottery for use, and pottery for flowers. In a recent contest at Wana-maker's in New York City, a prize was awarded for the best group showing the finest relation between flowers and the vase containing them. The winning group happened to be a crystal jar holding yellow roses whose stems carried on the curves of the vase as if they had grown in it, and whose color was an intensification of the overtone colors in the crystal. This harmony and beauty was, of course, the result of selection, not creation. It seems to me that the potter who is making vases for flowers has a chance to create such harmony and beauty by designing the pottery as if it were only a part of the finished composition. That may divert some of the artist's attention from the vase, but it is common sense and in the end a real delight. People who have gardens should have a wide range of jars and bowls and stem holders. You can not put delphiniums into a bowl that makes a joyous combination with gardenias. If you wish to get the best out of iris and lilacs they should have separate jars. Nor is the art of combining the right lines and colors in vases and flowers all the potter should think of. The health of the flower should be considered. At the Eyebrow Pottery we are developing gadgets to keep the stems erect, separate and cool. We try to make the vase good looking but first we are sure it will be practical. If we want pottery as ornament, that is another story.

Everyone who ever turned a wheel has been told that

the Greeks used the amphora to cool water. Evaporation through the porous clay lowered the temperature of the water and rendered it fit to drink. Therefore we make unglazed stem-holders to be placed inside the bowls for cosmos, sneezewort and other daisy-like flowers. These stem-holders, as seen in the illustration leaning against the bowl or standing upside down to show the holes at the bottom, allow the water to circulate freely around the stems. Evaporation cools them and the blossoms last from half again to twice as long as usual. It is always to be remembered that flowers live more by the action of the air on the surface of the water than by the depth of the water. For that reason a stem-holder, unglazed, on a wide low dish, will keep your blossoms fresh longer than a deep jar. Turtles are glazed above with a light nickel tan but are biscuit soft fired below. These turtles are also designed to allow the use of high and low flowers together, a plan more often met with in Europe than here.

In one illustration is a poppy pod jar. These jars are made in the general form of poppy seed pods. The top is seen on the table before the jar. It fits into it like a lid and only the visible top surface is glazed to match the jar. In one of these I have kept peonies for over a week. Lilacs, red sunflowers, calendulas, asters, marigolds last a week without looking dragged or dull. For peonies and red sunflowers, large blossoms, the jar should be taller than wide. For asters and calendulas the bowl may well be wider than tall.



At the extreme right is a poppy-pod jar.



The bowl acts as a foil for the flowers.



Stem holders, bowls and vases for flowers.

# MAKING MINIATURE FURNITURE AIDS ART APPRECIATION

By BLANCHE HUTTO  
FOREST PARK SCHOOL  
FORT WAYNE, INDIANA

A bar of soap, a razor blade, a darning needle, and a hairpin—simple materials, easy to procure, but what joy they gave to an eighth grade class of boys and girls. Their interest and excitement was not even diminished when they found that they were to carve tiny sets of furniture in the period and modern styles.

So here, again, was an "alive" approach to an Art Appreciation lesson. Just the sight of the material was enough to command the immediate attention of the class.

The bar of soap was divided into fourths by cutting with a string. Each pupil had a picture of a davenport from the Art room files of illustrative material. At first nothing was said about "periods". The cutting of the little davenport occupied the entire first lesson.

As each child finished he was allowed to choose from the teacher's clippings a picture of a chair which had the same characteristics as the davenport previously carved. Another fourth of the bar of soap was used to make two chairs. (Of course, all the styles don't conform to these measurements. In the case of a high-backed chair two pieces of soap were used and the small sections left were saved for tables, etc.) These pictures of chairs were labeled as to "period". Soon the class was asking questions about 'Hepplewhite', 'Sheraton', etc. So a lantern lesson on types of furniture was presented. During this talk the teacher explained how the characteristics of nations and even their history is recorded and reflected in the design of their furniture and homes.

Soon the children were discussing the types of furniture in their own homes. They were also making extra carvings at home of their own furniture.

Each child made a list of the articles of furniture, decorative pieces, draperies, etc., which were needed in a room. By examining pictures and magazines they discovered that wall-paper, drapes, rugs, pottery, and other decorative pieces all of the same period could be assembled. The children also examined and discussed

a collection of real textiles and wall-paper which the teacher had. Some samples were brought by the class to add to this collection.

For the walls of the room a strip of white drawing paper 6"x13½" was used. This was folded back 3½" from each end to make the back and two side walls of a room. By folding back an inch at the top and bottom and clipping on the folds, flaps were made with which to fasten on the floor and ceiling. The floor and ceiling were also made of white drawing paper.

Windows, doors, fireplaces, light fixtures, drapes, etc., (suitable to the period), were drawn on this background and then it was painted with showcard or water colors. The back was also painted to keep out the extra light.

The entire room was then fastened to a piece of cardboard with binding tape and a cardboard proscenium arch was fastened on the front to give a finish to the room.

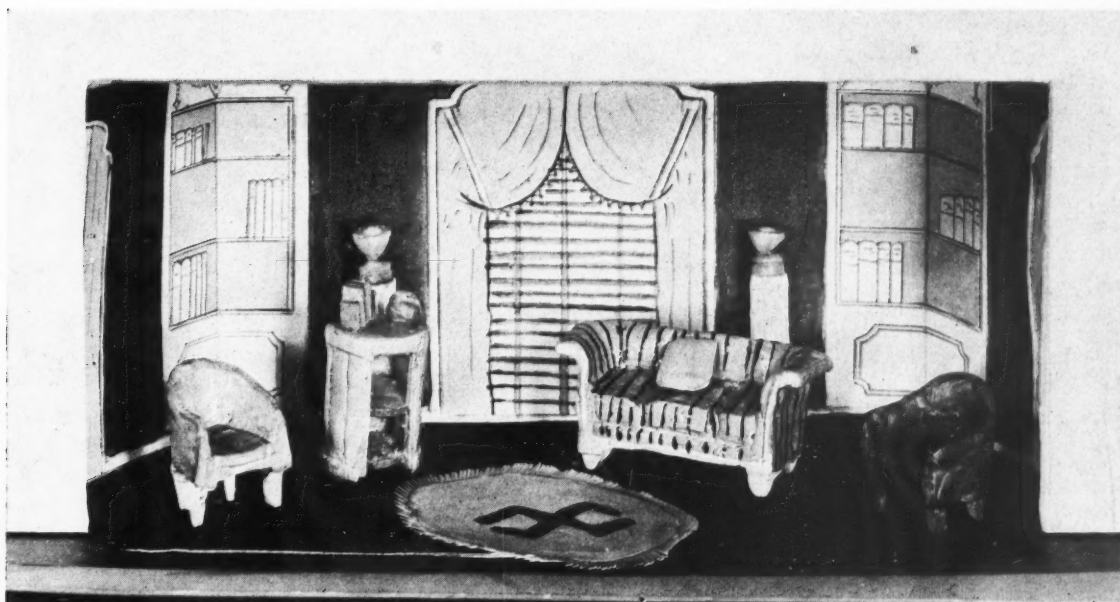
The furniture was painted with showcard paint and then shellacked. After discussions on room arrangement it was fastened to the floor with glue. (If any part of the furniture was broken during carving it was easily mended with glue.)

Opportunity for creative work was given in the development of the modern rooms. The pupils were given encouragement to design original furniture and backgrounds.

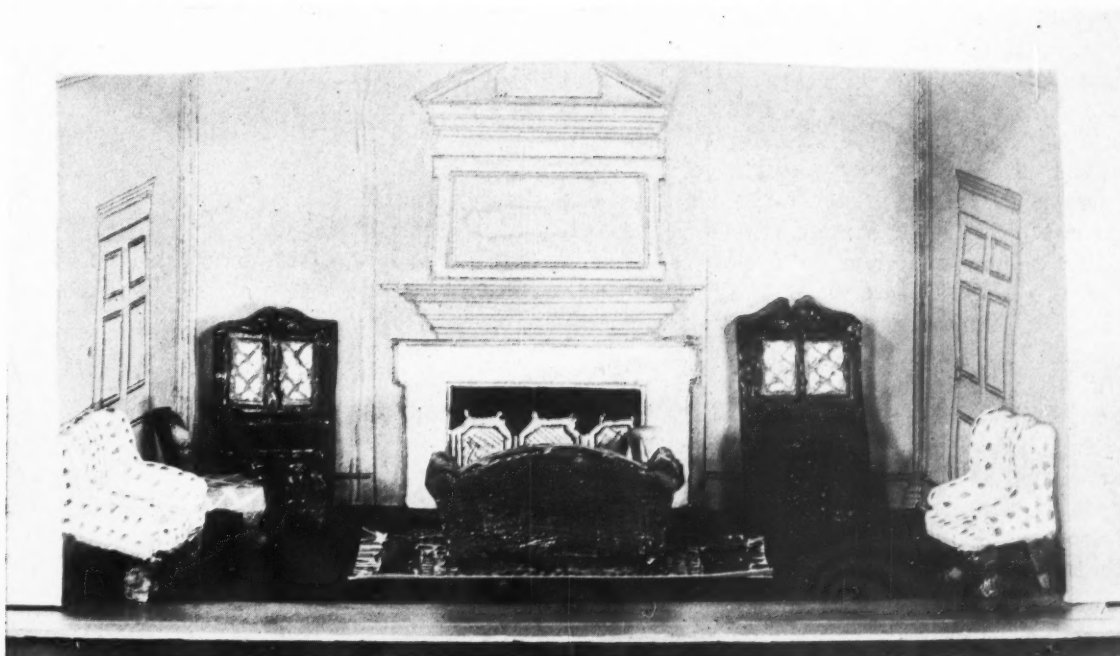
All of the objectives of lessons on Interior Decoration will have been accomplished during the development of this problem. The child will have discovered how to arrange a room according to personality and taste. He will have awakened to his own home surroundings and understanding of furniture and decoration both historic and modern will have been developed. All principles of design and color will have been applied on a problem which has held the interest of the child for the duration of the unit.



An Eighth  
Grade boy's  
interpretation  
of a classic  
modern room



Miniature  
room of  
Georgian  
type. Walls  
and rug of  
paper; furni-  
ture carved  
from soap  
and painted  
with tempera  
and shellac



# FASHIONS IN FABRICS

"The Fashions in Fabrics," on display at the Newark Museum during the spring and summer months, is an exhibition of textiles from many parts of the world, selected for their design and craftsmanship, chiefly from the Museum's own collections. A wide variety in material and period features the display, as may be indicated by a listing of the sections into which the exhibit is divided: hand loom weaves (pre-Christian aboriginal, colonial American, European), printed cottons (including patchwork quilts, ladies' dresses, English chintz, French toile, Indian prints), silks and velvets in European and American costumes, shawls from Europe and India, batiks, and Oriental woven textiles. The whole tells a story of textile production as developed from primitive times by peoples in many lands.

In planning the exhibition, emphasis was placed upon types of fabrics, colors and designs, and a distinct educational value is lent by the inclusion wherever possible of a description of the various methods of design and manufacture. Implements used in production are shown in many instances.

The section devoted to primitive weaving includes examples of fabrics produced in the Philippines, Africa, Peru, and in North America by the Navajo, Hopi and other aboriginal tribes. Models of primitive looms serve to illustrate the methods of production of these fabrics. Examples of raw materials which primitive peoples have employed in the making and dyeing of their fabrics give a picture of the origin of our modern textile industry.

In the division devoted to hand production in Colonial days the Museum has assembled tools and materials which trace step by step the home production of linen and woolen fabrics from the raw flax and wool to the finished garment. Flaxbrake, swingling block and knife, hatchels and wool cards, reels, swifts, spinning wheels, looms, and other accessories are included and their use described. A handmade colonial loom and an early Jacquard loom are shown and their operation described during special demonstrations and gallery talks. A number of the products of early hand looms are shown, ranging in variety from bed and table linen, woven by every girl for her trousseau, to elaborate and

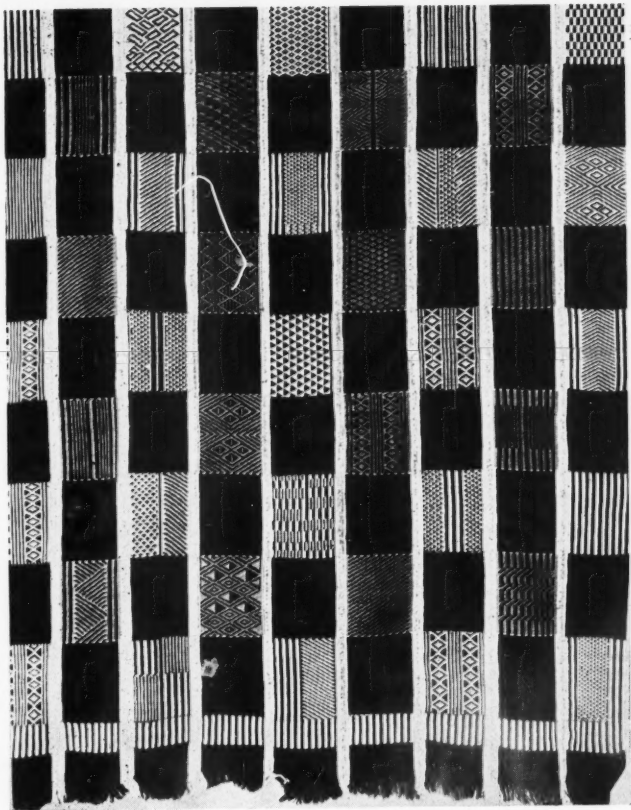
colorful coverlets, the pride of every housewife. The coverlets shown are representative of several types of weave, including double weave, overshot weave, and "summer and winter" weave, as well as Jacquard. Several of them bear interesting inscriptions woven into the corners which give the weaver's name, the date of manufacture, and sometimes a motto. A series of charts shows the basic types of weave to be found in textiles throughout the exhibit.

A showing of the hand-loom products of Europe offers an opportunity to connect the story of colonial weaving with designs and knowledge brought to this country by our early settlers. The material shown in this section includes wooden weaving implements from Sweden and Greece, a spinning wheel used in Germany, handwoven dresses, rugs, embroidered cow blankets and saddle bags, and all the colorful apparel woven by peasant folk in Norway, Turkey, Yugoslavia, Italy and other European countries.

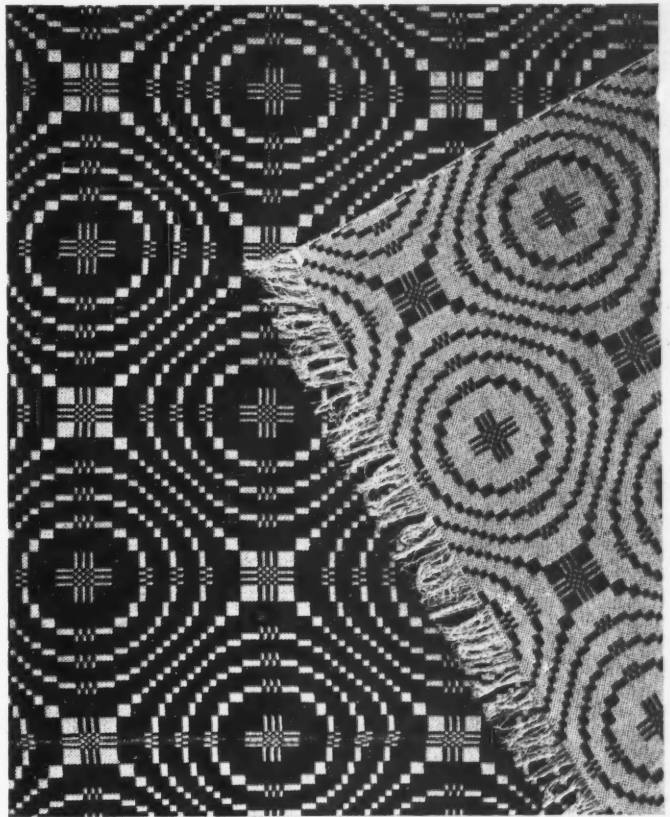
The Oriental section of the exhibit shows garments, textiles and fragments from various far eastern countries, primarily examples from China, Japan, India and Persia. Woven products from looms and from embroiderers' hands lead the inquirer into interesting fields of investigation: going back to Egypt whose reputation in the production of linen fabrics as early as 4000 B. C. was unrivaled; to China which jealously guarded for centuries the secret of its silk industry and monopolized the trade along the "great silk ways," incidentally developing the caravan routes across Turkestan and Persia to Mediterranean ports, and bringing to the courts of vast empires sumptuous furnishings and coveted garments.

One is led to India where the weaving of splendid gold brocades and filmy muslins was practiced from time immemorial; and to Persia where in ancient times wool and linen stuffs were used, and in later times the craftsmen of figured silks and velvets were in demand outside of their native country; to Japan which adopted China's every vogue yet evolved its own inimitable style so admired by westerners.

Through the ebbing and flowing of influences upon the art of weaving, first radiating from ancient Cathay



WEST AFRICAN ROBE WOVEN ON A BAND LOOM



AMERICAN COVERLET. "SUMMER AND WINTER"



FRENCH TOILE DESIGNED BY J. B. HUËT AT JOUY  
FOR MAY



PERSIAN COTTON PRAYER RUG



and permeating the remote near eastern districts, and then in later centuries surging backward, following in the wake of conquests and religious impulses, may be traced imprints imposed by peoples' individual temperaments. In the exhibit appear decorative motifs of Chinese and Japanese symbolism, derived from legendary and religious sources, wrought in brocade and tapestry. The Persian stuffs show floral designs and the very characteristic conventionalized date palm or "cone" pattern. The Indian display shows costly garments embroidered in silver and gold, embellished with sequins and tinsel. The Indian and Persian cashmere shawls (the prototype of the Paisley shawl) bear patterns of historical and universal fame.

The section devoted to painted, dyed and printed fabrics is really an exhibit in itself. It is divided into Oriental and Western textiles, with special emphasis on design and its symbolism and on the process of each craft, tracing the developments in historic sequence.

Prefacing the Oriental story, the prehistoric and early historic beginnings of painted, dyed and printed fabrics are shown with pictures and labels. The earliest materials included here are two German block-printed linens of the 13th or 14th centuries, lent by the Cooper Union Museum. The introduction of Oriental painted hangings into Europe, following the opening of the Indian trade routes, is observed by the showing of characteristic types of Indian and Persian hand painted work of the 18th century. These include an Indian "tree of life" palampore lent by Elinor Merrell and an Indian covering showing occidental influence, lent by Mrs. Agnes J. Holden. Hand-painted and hand-blocked cotton prayer rugs serve to illustrate another characteristic product of the Indians and Persians, and here again is found the "tree of life" design, so closely interwoven with the life of the peoples of these countries.

The ancient craft of making India "chints" is described in detail and illustrated by a colorplate from George P. Baker's "Calico Painting and Printing in the East Indies in the 17th and 18th Centuries." Woodblocks and woodblock prints, as well as costumes illustrating this work, are displayed.

Several Javanese batiks and some beautifully wrought Javanese figurines, clothed in native garments, show the character of design of these peoples. The close connection between Javanese batik and Indian work is pointed out, with the suggestion that the former process originated in India. The batik outfit, as used by Pieter Mijer, is used to show the various ingredients and tools necessary to the making of batiks.

Printed fabrics of the Western world include examples of Portuguese, French, English and American products. The influence of Oriental design on each of these and the influence of each on the others makes an absorbing story. English chintzes and French toiles are perhaps the most important and are treated at greatest length.

The exhibit of toiles begins with one of peculiar interest, "Les Travaux de la Manufacture," designed by the famous J. B. Huet for Oberkampf of Juoy. This piece bears a design depicting the whole story of the process by which a copperplate toile is produced. It was lent to the Museum by Elinor Merrell. Other rare and valuable examples in this section are from the Newark Museum's collection and from the collections of Mrs. Agnes J. Holden, the Cooper Union Museum and the Metropolitan Museum of Art. Three original cartoons and a trial proof, lent by the Cooper Union Museum, are a feature of the French material.

The history of English cotton printing dates back to 1676 when the earliest calico printing works was established. The exhibit traces developments in English design and in the mechanical process of fabric printing. One of the most interesting examples of English copperplate printing is exhibited in the toile, known as "Old Ford." An original trial proof, lent by Cooper Union Museum, is printed in brown ink on two sheets of paper. A print from the collection of the Metropolitan Museum, with minor variations from this original proof is exhibited and presents an interesting comparison. This is a most dignified and handsome print, quite characteristically English in design. The subject is a pastoral scene, with the repeat clearly defined and rhythmically used.

Other examples of English prints come from the Newark Museum's collection and include: a full-sized glazed chintz bedspread of the early 19th century, with decorative floral swags in brilliant colors against a white ground; several mono-chrome copperplate prints depicting rural scenes; a characteristic example of "chinoiserie"; some decorative floral prints and several "event handkerchiefs." Two well-known examples of the work of William Morris, "The Strawberry Thief" and "Pomegranate," serve to illustrate the style that was peculiar to this designer, whose influence was so great and created a vogue for fine hand printing in the last quarter of the 19th century.

Because of the lack of authentic American prints in existence today, the picture of that industry is painted largely by means of the costumes worn in this country in the 19th century. A number of these costumes have been selected from the Museum's collections as being representative of characteristic patterns made up into costumes during that period. In addition to these, the showing of a collection of some two hundred examples of swatches of calico prints and the use of informative labels give some idea of American fabric printing.

The arrangement and presentation of the exhibit makes a simple and interesting picture of a subject with which we are all somewhat familiar, insofar as it has touched our every day lives. In pointing out the origins and symbolism of characteristic designs of various peoples, it is thought that a better understanding of the thoughts of these peoples, their customs and beliefs, will be reached.

## THE DESIGN OF MAKE-UP

Continued from page 15

less you have the proper color of grease paint foundation and of stage blending powder. Apply the powder generously with a soft powder puff and remove the surplus powder with a soft powder brush.

Teeth may be blocked out with black tooth wax or tooth enamel as in sketch 9. Dry the tooth or teeth and mold the tooth wax over same or paint with the tooth enamel. If the teeth are discolored or gold you can apply white tooth enamel in the same manner. Tooth wax or enamel is not injurious to either the teeth or the gums.

The character actor must devote a great deal of his attention to the mouth and lips. By painting the lips completely with the grease paint foundation you can block them out and repaint a new mouth with lip stick or moist rouge. Note the change from the youthful, happy mouth in sketch 10 to the one in sketch 11 showing the result of suffering, discontent and old age. To create shriveled lips, draw fine lines starting inside the mouth and continue vertically a little beyond the lip line as in sketch 12. To protrude the lower lip, paint a shadow directly under it. To make a crooked mouth, paint only one side of the upper lip and the opposite side of the lower lip, blending in the center as in sketch 13.

Eyebrows can be reshaped by using a thin covering of white cosmetic over the unwanted part. When this is dry, block it out by painting over with grease paint foundation. The desired shape and shade can now be created by using an eyebrow pencil. We suggest three types of eyebrows, in sketch 14 Oriental, sketch 15 Svengali and sketch 16 Mephisto.

If a character make-up requires a moustache or beard, we would suggest that you purchase a professional moustache or beard from your local costume or theatrical supply concern. Since this is not always convenient or practical, the following suggestions will help you to make your own. Crepe hair is used to make beards, moustaches and eye brows. It comes braided on twine and must be combed out for ordinary use. If long straight pieces are desired, moisten the hair with water and suspend it with a small weight attached to the lower end. When it dries, release the tension and you will find the kinks removed. Crepe hair may be purchased in all shades from black to white.

In applying crepe hair, remember that the hair should never be gummed flat to the face but should be secured only at one end. Crepe hair used on the face should be lighter in color than the hair on the head. To make a moustache, cut the crepe hair into small pieces and, after applying spirit gum on the lip, put on tufts of this fine hair until the correct size and shape is reached, then trim with scissors. Crepe hair cut this way is used to fill out a natural moustache that must be enlarged. Always leave a small triangle or

open space on the lip between the two halves of the moustache. A moustache that has no such space looks unnatural and hinders expression. We suggest several styles of the more popular moustaches; in sketch 17 Teutonic, sketch 18 Italian and in sketch 19, Continental.

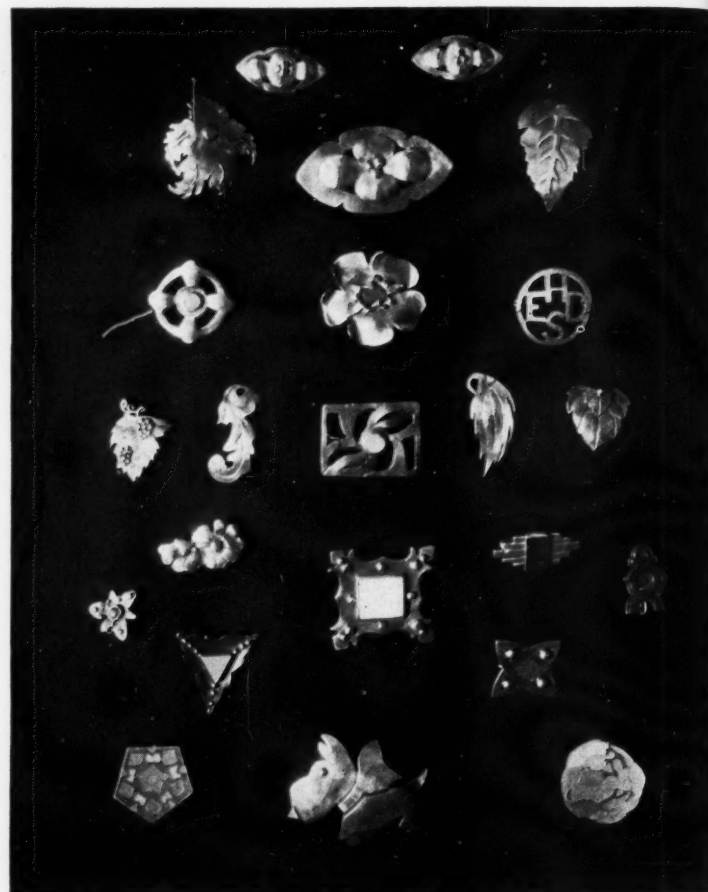
A Van Dyke beard is fashioned by holding one end of a four inch length of crepe hair and combing out the other end until a conical shape is achieved. Then using the thumbs, press a hollow into the round end and fit this over the chin, running the lower hair about an inch and a half toward the neck. After the beard has been attached with spirit gum and allowed to set for a few minutes, trim with scissors. See sketches 20 and 21. To make a full beard, follow somewhat the same steps as in making the Van Dyke beard. With long crepe hair cover the sides of the face along the natural beard line. Remember to attach the ends and to work up from the chin.

Whatever your character role may be, always model from life if possible. Study faces and observe expressions of the character. If you can not find a living model of the character, look for pictures in magazines or the art gallery. Draw a rough sketch of the lines, wrinkles, high lights and shadows. Apply several practice make-ups before your own make-up mirror and you will find the secret of how to make good character make-ups.

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# METAL CRAFT PROBLEMS

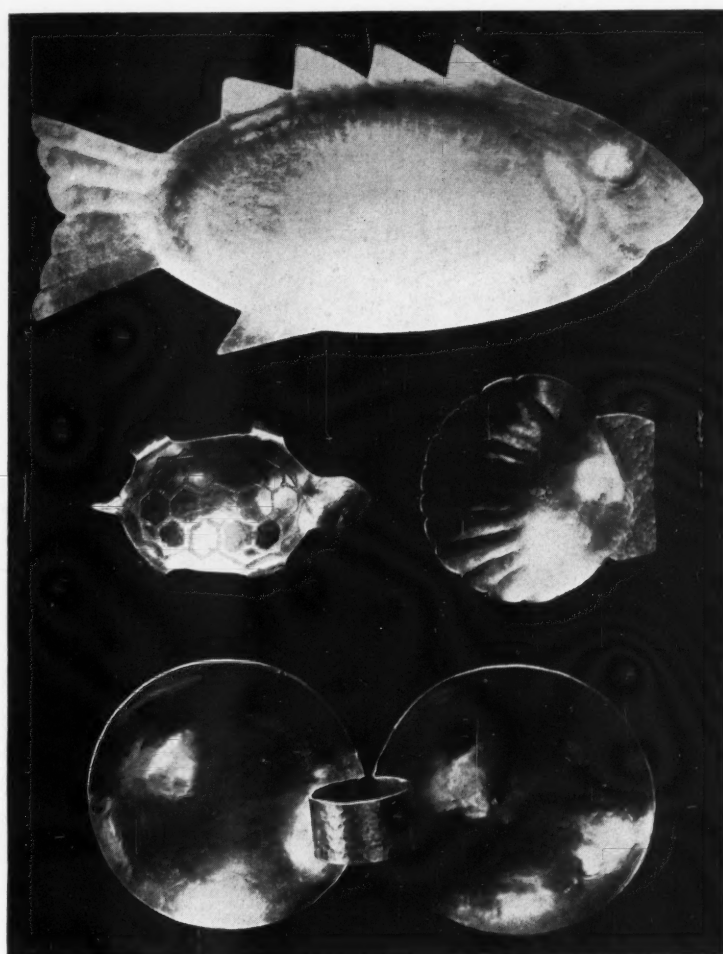
RACHEL LLOYD SKINNER  
RIVERSIDE HIGH SCHOOL  
MILWAUKEE, WISCONSIN

Pewter, peacock alloy, copper, and brass,—what a world of inexpensive material we have to experiment with today! Riverside's newest material is peacock alloy. This material looks like yellow gold. It is the same price as copper and brass and may be purchased in any gauge. Our newest process is tooling on thirty-six gauge copper, brass, and peacock alloy. We are fashioning pins and slides out of this extremely paper thin material very satisfactorily. The designs are traced on the metal, then parts are raised and lowered by means of leather tools. This is exactly the same process that is used in regular leather tooling. Pressing with the tool on the metal makes it stronger and more substantial just as hammering makes the thicker metal more brittle. Several of the slides and pins illustrated are made of this thin metal. We are even experimenting with colors to tie up with certain costumes. If that is done, the surface is roughened a bit with sandpaper to allow the paint to adhere to

the metal more firmly. Either show card or oil paint is used. Of course, with show card paints a coat of shellac is necessary. A safety pin or clasp of some kind is soft soldered on the back of the pin. For the slide an extra piece of metal about three-fourths of an inch high and an inch wide is allowed at the top and at the bottom of the design. This part is rounded over and soldered together after the design is tooled. This arrangement allows ample room for the scarf to be pulled through the slide. Similar slides are made of thicker metal as illustrated and the designs are sawed out and repoussed instead of tooled.

Another slide that is popular for scarfs is one that is made in one piece. The background of the design is sawed out in such a way that spaces are left open for the scarf to slip through. The slides as illustrated may take any contour and be of any size. The surface of the design is enriched by raising and lowering parts with the repousseing tools. These slides are made of



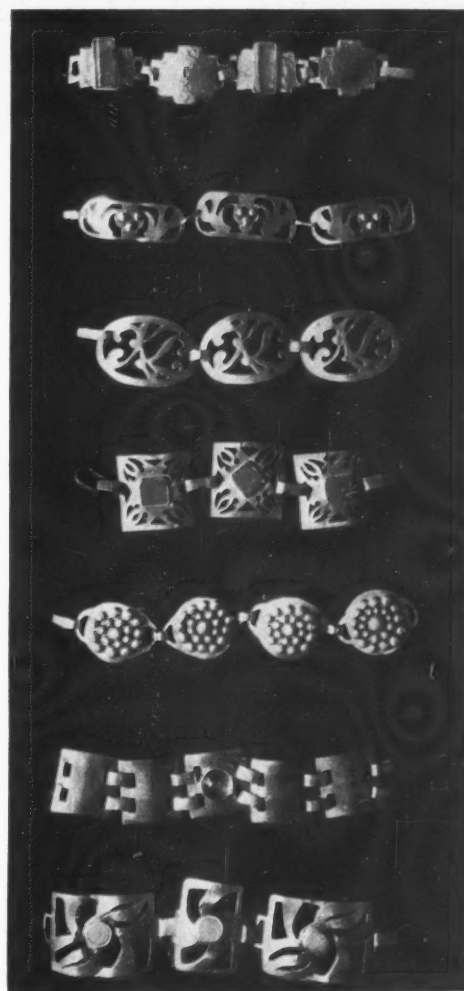


The illustrations show a variety of treatment possible with inexpensive metals available on the market today. All the work is that of the pupils of the Riverside High School and done under the direction of Rachel Lloyd Skinner.

ordinary sixteen or eighteen gauge pewter, peacock alloy, brass, or copper.

Pewter wire is very effective for this crude, fashionable type of jewelry. It is twisted loosely or tightly, or used in a single strand. This wire is obtained in any gauge. Balls may be used as accents. They are made by taking scraps of pewter and heating them until they roll up in ball formation. Balls of pewter are applied to all the metals equally well. Nitric acid serves to darken the desired parts of a pewter problem just as potassium sulphuret darkens a silver or copper piece. Beads sawed in half, Karloith, field and beach stones, and parts of tooth brush handles make up our list of available stones. The tooth brush handles today are wonderful in color and composition.

There is no subject in school which builds up a foundation for simple post school day pleasures as does a craft course of easily made inexpensive problems, problems that suggest varied application in later work at home. Any student enjoys turning his hands and his intelligence to work that satisfies his creative instinct. It is a study each performs with more interest as experience is gained.





## THE ART IN CARICATURE

We have thoroughly enjoyed the many letters received from our readers, telling about their work and asking questions pertaining to it. Many of the letters are enlightening and instructive as well. Often when answering our mail it has come to mind how inadequate words are when speaking about pictures. That, coupled with the fact that the philosophy advanced by many of our correspondents, is really too good to keep, has led us to believe that what we are about to suggest will be an interesting experiment.

Next month, instead of having the customary type of article, we are going to print a composite one, made entirely of excerpts from our correspondence, accompanied by illustrations made by their authors. This is going to be an opportunity for many of our friends to "jump into print", as it were, and we would like to solicit either a cartoon or bit of philosophy about cartooning from every one of our readers.

Remember that next month's article is to be your article. Either make up a cartoon, or write a short paragraph about the philosophy of cartooning and send it in to us. Make your cartoons about four inches square, and do them in pen and ink. If you want your cartoon returned to you, be sure to enclose return postage. Let us hear from you as soon as possible.

Now a few words about the accompanying illustrations. The caricature of John Lewis shows one of the easiest ways to render in opaque water colors. Step by step, it goes as follows: After you have made your pencil sketch, lay over it a light wash of color. After this has thoroughly dried, take one of your smaller brushes and put in your dark areas, with your No. 5





## ATURE AND CARTOONING

By JAMIE MATCHET

opaque water colors, or photo retouch colors. When the black has dried, establish your lightest areas, using your No. 2 opaques. The No. 3 opaques are best used for filling in the in-between tones in your next step. In order to give your rendering the desired finish, use one of your smaller brushes dampened in clear water to go over your drawing in the places where two different colors meet. The damp brush softens the colors and fuses them together slightly, helping to give your drawing a solidity and finish it would not otherwise have. Note how simply the character and expression is rendered in the six small heads opposite Mr. Lewis. Strive hard to develop a simple and easy technique. Be as thoughtful in choosing your characters as a motion picture director must be in choosing his. Make your personalities ring true, and your caricatures potent. Do not try to copy techniques from anyone. Go ahead in your own way trying to express what you feel about a thing, the easiest way for you.

What was said a long time ago still holds true, that among the youth of today are the Daumiers and Nasts of tomorrow.

The two pen and ink cartoons at the lower corner of the page illustrate two different interpretations of pen and ink technique, one using the principals of contrast and the other the effects of variations of line.

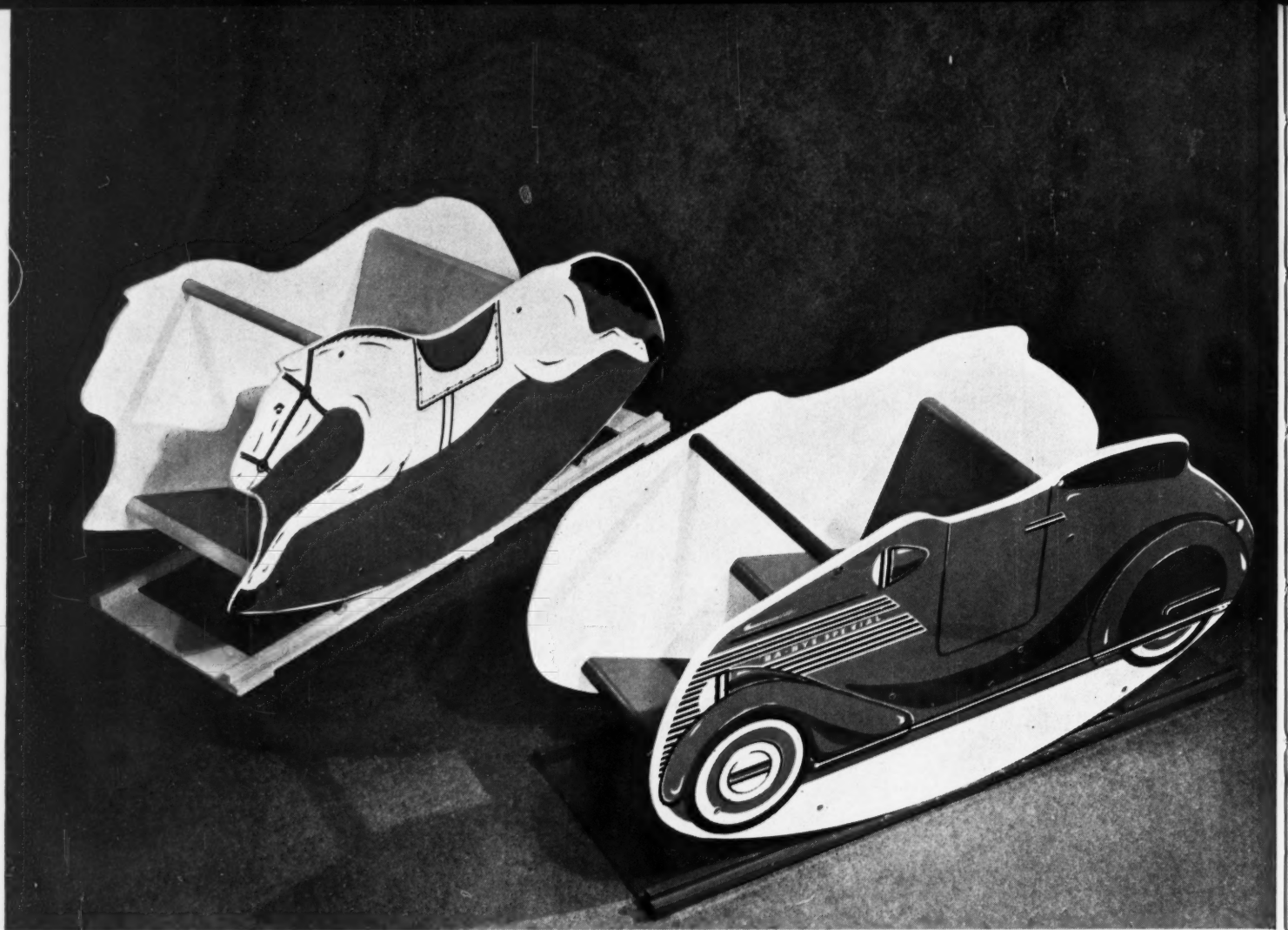
We are quite anxious to have your contributions for next month's article, so don't waste any time in sending them to us.

Address them to the Art in Caricature and Cartooning Department, care of "Design", 20 South Third Street, Columbus, Ohio.



FOR MAY





#### TRADITION

This month's commission for new designs is issued by the Hallwood Columbus Company, makers of juvenile furniture and accessories. This does not mean, however, that you must limit your designs to this type of article.

#### PRODUCTION

The Hallwood Columbus Company is particularly interested in wood products.

#### MARKET

If possible you should keep in mind the middle class market when making up your designs. However, if you have what you believe to be a very good idea that does not come in this category, send it in anyway.

#### SPECIFICATIONS

Mount your drawings on the most convenient size of cardboard or mounting board, and make your drawings roughly to scale about one fourth inch to the inch.

If you do not feel that you can do your idea justice, from the drafting angle, don't hesitate to send it in anyway. The Hallwood Columbus Company has its own draftsmen who will be able to interpret your idea and put it into workable terms.

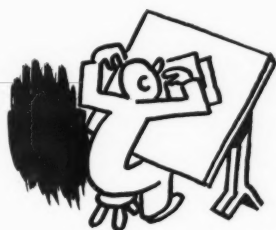
Print your name plainly on the back of each drawing, and inclose return postage and check or money order for one dollar, to cover cost of personal sales representation and criticism. You may submit as many designs as you like.

# MARKETING YOUR DESIGN ABILITY

Mon Ami:

The designs you have sent in for problem No. 1 are very interesting and show great promise, but I should like to caution you again about neatness. As your representative and advisor, I want to indelibly impress you with the necessity of taking great pains to make your work conform to the stiff regulations set up by the industrialist. As you know, they are not fundamentally artists and their viewpoint is strictly commercial, their judgment is based almost wholly upon what has gone before. So let us try our best to make our work as finished looking as possible, as this will aid them greatly in making their decisions in our favor.

I feel sure that you will be interested to know that



the design criticism and brokerage plan has met with such enthusiastic reception that we are hoping to be able to continue the service in pamphlet form throughout the summer.

Our first problem was to design suitable decorations for a tray of given dimensions. The second was to make all over patterns for a washable fabric. This, our third problem, is much more interesting and requires more skill and imagination and is quite a step forward, testing our skill and enriching our experience as industrial designers.

This month's commission for new designs is issued by the Hallwood Columbus Company, makers of juvenile furniture and accessories. Some of their line is reproduced on the opposite page.

There are no limitations set on this month's problem. Keep in mind, however, that the articles for which you are designing are to be made entirely of wood. They do not necessarily have to come in the category of juvenile furniture. Gifts, novelties and toys are acceptable.

Let your imagination run rampant. Maybe this is just the opportunity you have been waiting for to sell some pet idea that has been buzzing around in your head for a long time. Remember, though, that these products are made in mass production to be sold on a medium priced market.

FOR MAY

You are almost without restrictions, Mon Ami, let's see what you can produce when given almost all the rope you want. Be careful though, don't hang yourself.

P. G.

P. S. For those who just received their first subscriptions of DESIGN I write this postscript.

The Market Your Design Ability department of DESIGN is offering a new and unique service to students, teachers, and graduate artists who have been unable to sell their designs because of being partly occupied with other work, or who live too far away from the design-buying centers to profitably market their work.

It is the aim of this department to help those of you



who are handicapped by offering the brokerage and constructive criticism plan which functions like this:

The Market Your Design Ability department is commissioned to supply a certain industry with designs for their products. The specifications for these designs are reprinted in the magazine (on the preceding page) and any subscriber who wishes may enter his or her design by making it according to the specifications. The designer sends said designs to the Market Your Design Ability department where they are registered, etc., and later shown to the customer who buys those which he feels are applicable to his needs. The unsold designs are criticised by the Design Laboratory Staff and sent back to the designer with an analysis and probable reasons why the designs didn't sell.

P. G.



# EXCELLO-ING

A NEW METHOD OF COLOR EXPRESSION

By JOHN T. LEMOS  
DIRECTOR AMERICAN ART AID  
STANFORD UNIVERSITY, CALIF.

Both art students and professionals like to work with a medium that is flexible in nature and does not require delay for drying.

For years charcoal has been popular in art schools because it meets the above requirements. With charcoal, one can produce very delicate lines and tones. Yet, by using the side of a stick of charcoal and firm pressure, one can quickly fill in large areas and make them very deep in value.

The characteristics found in charcoal are also leading features of the Excelloring method described here. By sketching with this method, it is not only possible to rapidly produce wide variations of tone and value, but also to work in an unlimited range of colors.

**DRY PAINTING:** One can sketch with the colored sticks directly onto the paper or use any of a number of unique techniques developed for Excelloring. One of the most interesting of these is the plan of rolling up a little wad of cotton, rubbing it onto the side of a stick of Excellor and applying the color thus obtained onto a sheet of paper in a sort of "dry painting" technique.

The firm rubbing of the color from the cotton onto the paper works it well into the paper surface so that there is no extra color to dust off or smear.

**OTHER METHODS:** Instead of cotton, the artist can try other plans, all of which have proven successful. Powder puffs and pieces of chamois also work well in this "dry color painting." Some students like to use the finger from an old glove, as shown in the illustration. In the regular Excelloring sets there is also an especially designed "stubbil-Stump" which can be used to produce unusual and modern color effects. The landscape illustration was done with one of these stumps.

**STENCILS:** One of the most rapid and effective techniques possible by this method is that of using the colors in connection with cut paper stencils. One can rub the color through the stencils very rapidly and, by moving the stencil along, produce the "repeat" effects so often found in modern designs.

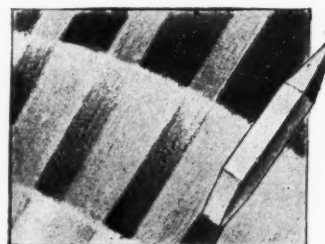
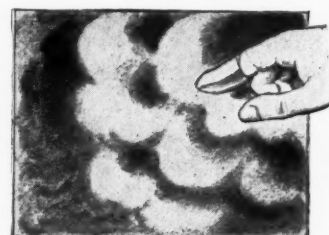
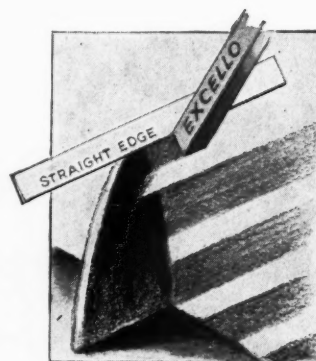
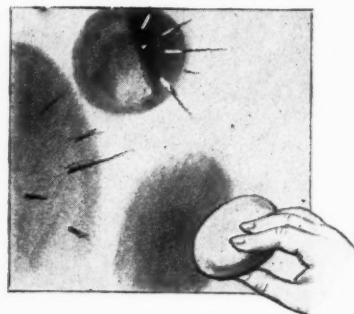
The Mexican pig was made with the help of a stencil. A row of these in full color made an unusually attractive border for a grade classroom.

**GEOMETRIC SHAPES:** In addition to using the regulation stencils, one can simply cut geometric shapes from stiff paper and use these in producing designs. Circles, ovals, triangles and straight edges all are useful. Decide where you wish to rub in a certain color, lay the stiff paper down and rub your colored cotton firmly along the edge of the paper, blending the color toward one side. Parts of the landscape design on the accompanying page were done in this way.

**DARK BACKGROUNDS:** Another good point in favor of this process is the possibility of working with your colors against deep toned or black papers. The little boat was done by rubbing the half shades onto dark paper with cotton and sketching in the outlines directly with a stick of Excellor.

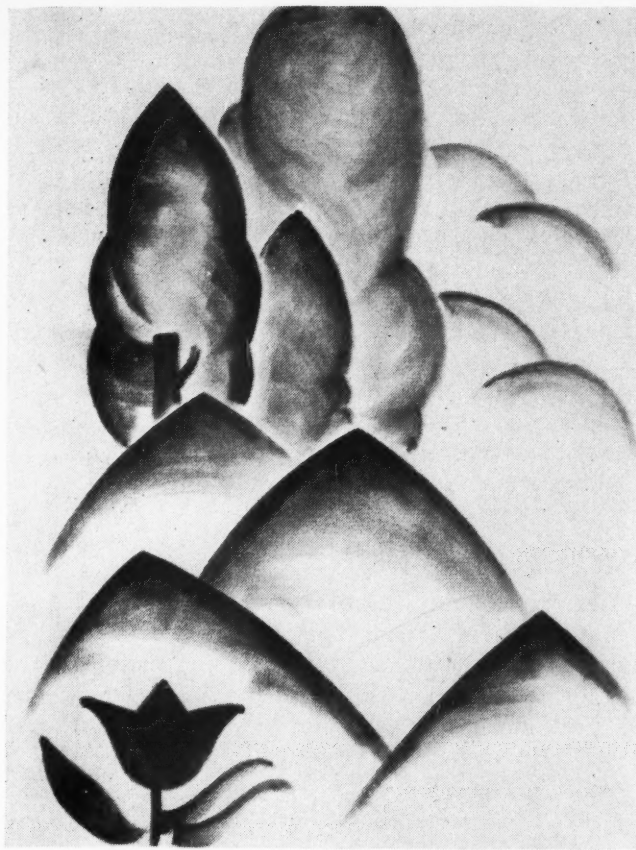
**WATER COLORS:** Water color chalk effects can also be obtained by first dampening the paper surface and applying the Excellor while still damp. The possible techniques produced by this process, are interesting and unusual.

Due to the wide variation of techniques and the simplicity of the Excelloring process, this method of dry chalk painting is especially suited to art classes. Both the children in the grades and students in art schools will find Excelloring particularly suited to "free expression" and modern type designing.

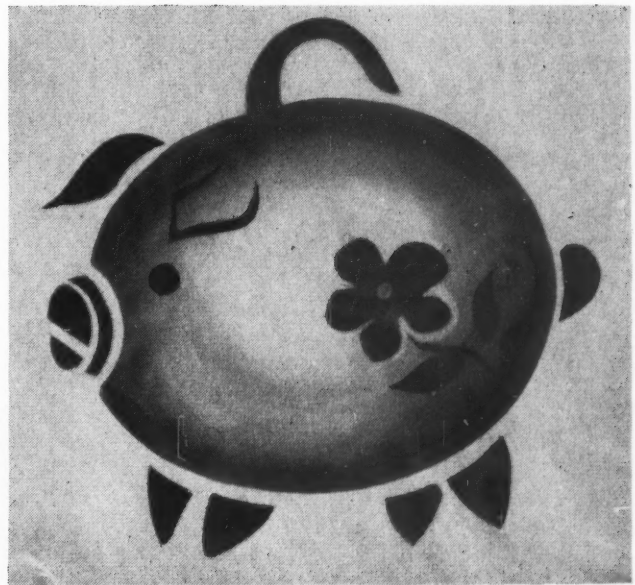


VARIED TECHNIQUES USED IN  
THE EXCELLOING PROCESS





Modern type landscape panel  
produced by applying Excello  
colors with a Stubbi - Stump.



An attractive motif made by  
rubbing Excello through  
a cut paper stencil.



Light hues of Excello can be applied  
onto dark toned papers with both  
cotton pads and the sticks direct.

## A HARDWARE MUSEUM

Continued from page 17

pointed crown, and set off its kettle lid brim with "fringe" made of drawer-pulls bolted to the rim.

All of these objects were as clever as they were amusing, but it was in the "Horticulture" section of the exhibit that the artist designer produced both ingenious and artistic ensembles. Using ordinary flower pots as containers, Mr. Stevens, the designer of this "Sculptured Hardware" exhibit, devised simple but gay flowers of doubtful authenticity. The "Funnel Lily or China Egg Plant" was modern in its combination of shiny tin funnels and white china eggs, set off by spiky green tin leaves. The "Caster-Oil Canna" attractively combined copper oilcans with grey metal casters and the green tin leaves, while the "Rubber Plant or Plumber's Friend" (which according to the placard was "a forceful, aggressive little tuber which needs lots of water"), combined red rubber force-cups, brass hose nozzles, natural wood handles and the green tin leaves.

The "Golfthistle or Profanity Cactus" was colorful, and combined interesting textures. Attached to the outside of an empty celluloid paper cup container were pasted rows of red and yellow golf tees which accented the whiteness of the golf balls placed within the tube. A distinctly attractive effect was gotten for the "U-Wash and I-Wipe Chrysanthemum or China Aster" by tying up or spreading white dish mops in such a way that the mop portion resembled a bud or a full blown flower. These "blossoms" were then thrust, by means of their wooden handles, into a pot of earth and surrounded by green tin leaves, and the plant was then complete.

The student of design was perhaps most attracted to the "Stop Light Plant or Contrary Flower, which produces red, green and yellow blossoms and is to be found at all large city intersections," for this plant reduced all form to absolute simplicity. The blossoms were red glass car reflectors supported by track splices and the leaves were broad and serrated and were made of tin painted a dark green.

In all these specimens, Harold Stevens, the originator of this novel form of exhibition, showed a distinct feeling for good scale and proportioned relations of his objects and achieved much of his effect through carefully combined and contrasted colors and textures. Mr. Stevens has amused Boulder for years with his cleverly planned window displays for the Valentine Hardware Company, in which he is employed, but never before has he prepared a "one-man" show for an art gallery. He admits that it is as much fun and takes as much ingenuity to plan the explanatory placards for each creation as it does to prepare the bonnet, bird or blossom.

Design teachers are constantly on the lookout for new ideas and for methods of presenting their subject to their pupils in a way to both interest them and de-

velop their originality. Pupils of Junior and Senior High school age should find the preparation and arrangement of an exhibit such as that just described of great interest, for it will arouse their imagination, inspiration and ingenuity to an unbelievable degree and will make them keenly observant of texture and color suitable for combination. The enthusiastic teacher will find his students alert and receptive when he points out their principles of design found in these original compositions and will no longer have to "sugar-coat" or disguise art for the few boys in every class who think it a "sissy" subject. Hardware design—"Sculptured Hardware" as Mr. Stevens calls it, should appeal to boys and girls alike, and the making of a "Hardware Museum" or exhibit for the school should prove a fascinating, stimulating and constructive project.

### CORRECTION

Through an error in our last issue, Mr. Walter C. Trout was listed as art supervisor at York, Pennsylvania. His position is that of art instructor at the Hannah Penn Junior High School. Miss Mary Gleitz is the art supervisor.



# ART IN THE MAKING

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## METALCRAFT

A Supplement to  
DESIGN  
MAY, 1936  
2c A COPY

● Metal can be worked in almost innumerable ways, the cheaper ones for large objects, utilitarian articles, or for costume jewelry, while the precious metals are usually kept to smaller pieces for ornamental purposes. Metal seems, off hand, to be a very stubborn substance but in reality it is a very yielding material and easily worked with the proper tools and an understanding of its nature. Metal can be softened by heat—this process is called annealing—and hammered into beautiful forms, or drawn out in wire to any desired thinness. It can be hammered, sawed, filed, soldered, etched, carved, engraved, and modeled. It can be used alone to show its own beauty or combined with other materials, either as a setting for precious and semi-precious stones or as a decorative adjunct with wood, stone, pottery, glass, a base for enamel, etc. Man depended upon it in the development of civilization for personal adornment as well as for household utensils and weapons.

● In elementary craftwork it can be used most easily and effectively for simple projects in hammering, etching, modeling, and piercing. The two processes to be treated

here will be modeling and piercing. Other technics will be discussed.

Because metals such as copper and brass are malleable, and may be hammered into various shapes, it has been possible to make such things as plates, bowls, vases, etc., by shaping them over wooden forms. But recently brass, copper, and aluminum have been put on the market in such thin pliable sheets that very simple modeling has become possible for making decorative panels, coverings for small boxes, and many other things. It is so easily worked that annealing is unnecessary. The design can be simply linear or modeled in large and small areas. In any case the modeling should be done on a blotter or some

other soft and yield-one is incised or intaglio and the other excised or cameo. If the metal is worked in the cameo style and is tooled up very high from the back it should be straightened before mounting by filling the hollows with ing surface. The metal can be worked from the front depressing either the background or the motifs, or it may be worked from the back in the repousse style, raising the desired parts on the obverse side. The

*Boxes covered with tooled metal.*





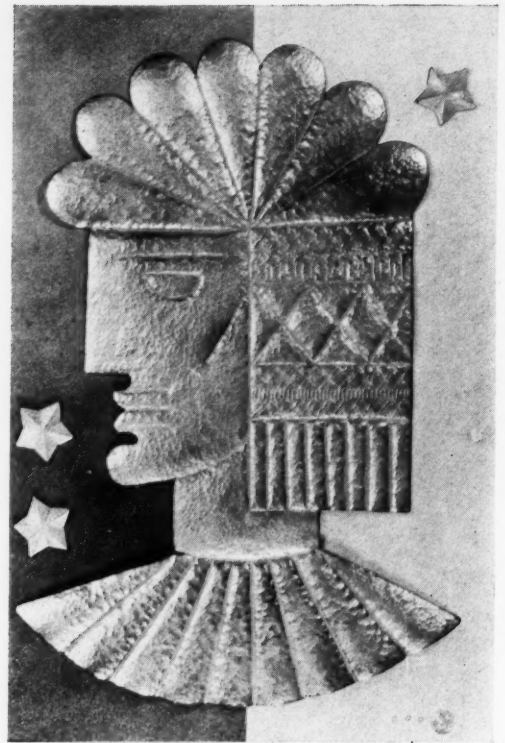
plaster of paris to prevent flattening.

A minimum of equipment is required for this technic and with a little ingenuity any person can make pencils, kitchen utensils, or other common implements serve as tools.

Flat piercing can be done in sheet metal and used as pendants, bracelets, buttons and many other types of costume jewelry, or it may be used as applique on wooden boxes, book-ends, blotter corners, napkin rings, etc. The equipment needed is as follows: a work-bench or table in the edge of which a triangular notch has been sawed about an inch and a half wide at the front and extending in from the edge about two inches; a small sharp-pointed instrument to use as a center punch—a nail will answer the purpose; a drill chuck; Morse twist drills size 60; a metal saw; saw blades size No. 0; one large fairly coarse flat file; one large fine file; one small fairly coarse half-round file; one small fine half-round file; emery cloth or paper No. 0000; tripoli and oil; and jeweler's rouge.

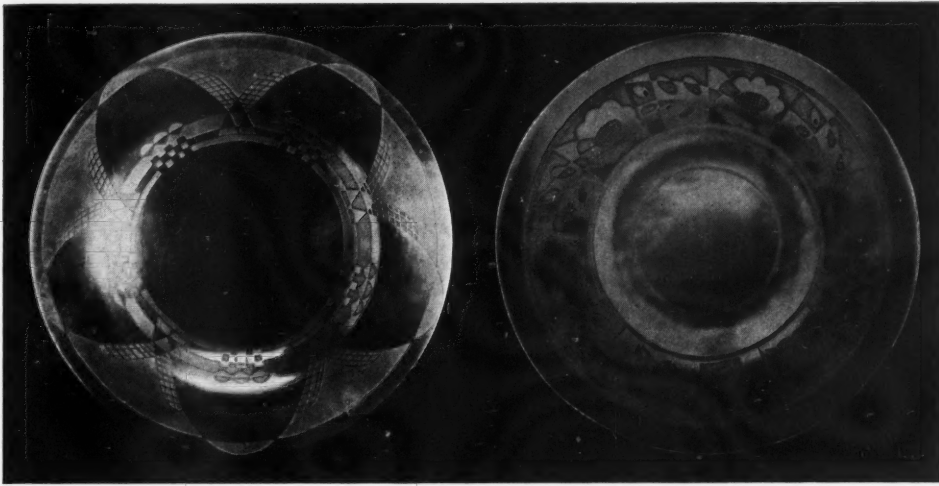
For the first attempt the openings to be cut should not be too small as this will only complicate the problem of sawing and filing. The design for pierced metal should be somewhat like that for a stencil; that is, each part must cross or touch another to tie it down. Otherwise it would be left floating and drop out as in the case of concentric circles, or leave a projection which would easily be caught and bent and soon broken off. Each part must be tied to its neighbor to strengthen the work. A margin of metal is usually left about the motif but this is unnecessary if it has been planned so that there are no weak and projecting points. When the design is finished a very careful tracing is made with India Ink on a strong tracing paper.

Next the tracing is attached to the metal which should be slightly larger than the finished piece is to be. Just a drop or so of glue is put onto the metal and a few drops of water added to this.



Panel of beaten copper on heavy sheet steel. The copper is glazed with transparent enamels—the steel with opaque. Design executed by H. Edward Winter.

These are spread over the surface of the metal with the finger. The thinner the glue the greater the adhesion. The tracing is then placed on the metal and pressed onto it firmly with care taken not to stretch it in any direction. Paste or mucilage should not be used as they are not at all satisfactory. When the glue has dried thoroughly a small depression is made in each of the spaces to be pierced by tapping the center punch lightly with a hammer or mallet. The punch should not be placed too close to the margin of the opening as the drill is liable to run over it. These depressions act as a start for the drill and also keep it from slipping about on the surface of the metal. A drill is fixed into the drill chuck and the holes drilled. Very little pressure should be exerted on the drill as it may break. The holes can be drilled on the work-bench. The drill can be withdrawn easily from the hole if it is



*Etched metal bowls executed by high school pupils.*

reversed for a few turns. These holes are drilled to admit the saw blade.

The saw frame is always held so that the saw blade is perpendicular to the metal which is placed over the notch in the work-bench. No. 0 saw blades are the most practical for ordinary work. One of these saw blades is fastened into the end of the saw frame nearest the handle so that the teeth point outward and run toward the handle. The loose end of the saw blade is then inserted into one of the drilled holes. If the top of the saw-frame is braced against the work bench, the frame can be sprung with a little pressure from the body which leaves both hands free to insert the free end of the blade in the frame and tighten it. The body pressure is released and the frame springs back tightening the blade well. Too much tension on the blade, however, will cause it to break easily. A little practice will dictate the proper tension.

Sawing is done with a vertical motion, cutting on the down stroke. When the saw must be turned at a sharp angle it should never be turned quickly by the handle but run up and down with no forward pressure and turned slowly. With a little practice very creditable work will be done. A piece of scrap copper about gauge 20 can be used for practice. The

number of saw blades broken at first should not be discouraging. With a little understanding of the nature of the saw and the metal, a blade can be made to last for days.

After some skill in handling the saw has been obtained, work on the piece to be made may be started. The openings should be sawed out first. The sawing should be done as close to the lines as possible, but cutting into the lines must be avoided. After all the openings have been cut out the surplus metal can be sawed from the outside.

The piece is now ready for filing. The file is always held perpendicular to the metal being filed, otherwise the motifs will be altered on the back of the piece and the effect spoiled. On any good piece of workmanship the back is just as carefully done as the front. A file cuts on the pushing stroke. It should not be sawed back and forth; only one motion, pushing forward, is used. It will be found that the half-round file is the most useful, although some other shapes are almost indispensable at times. There should always be duplicate files of the same shape — one coarse and one fine. Using the coarse half-round file, the openings are filed to the traced lines of the pattern. When this is done, the fine half-round file is used to smooth off the roughness



left by the coarse file. The sharp edges left by filing perpendicular to the metal are beveled with care—but very little. Too much beveling will round over the edges and the work will lose character. Very fine emery cloth or paper may be used for finishing. No. 0000 will be found to be satisfactory. Another way of finishing the openings is to make a thrumming thread by using a few strands of thin common store string rubbed with a mixture of tripoli and oil. The thrumming thread can be fastened at one end to the work-bench leaving the other end free to be threaded in an opening of the work. The thread is then held taut and the metal is rubbed back and forth over it briskly. When all the openings have been finished, the metal edge can be filed and rubbed down in the same way.

The surface of the work can be smoothed up with a large flat fine file and finished with the No. 0000 emery cloth or with the tripoli and oil paste rubbed on with a cloth. If a buffing wheel is available, a great deal of time can be saved by its use.

Oxidizing is a matter of choice, if silver is used. It is simply a quick artificial means of darkening—really tarnish-

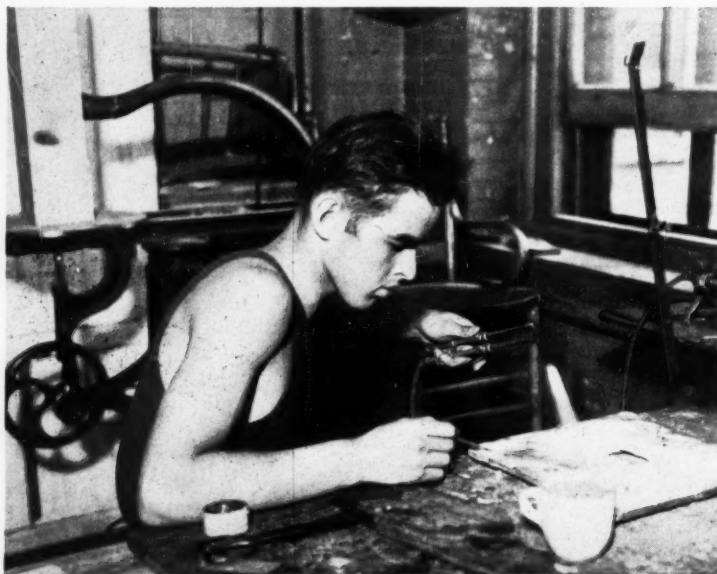
ing—the metal. Silver oxidizes naturally with time. If it should be desired it can be obtained by dipping the metal in a hot and diluted solution made from liver of sulphur and water—a piece of liver of sulphur the size of a pea to a cup of water is about the proportion. The silver can be immersed several times and in this way the change that is taking place in the color can be observed. When it is dark enough, it is washed with soap and water to prevent further immediate oxidation.

The work is now polished with jeweler's rouge, which not only gives gloss but a protective film of wax to the metal. Chamois skin will give a much quicker polish than cloth. The metal can also be polished on a buffing wheel.

The simplest projects for the beginner are those which remain flat, such as pendants, paper knives, medallions and panels to be attached to boxes, etc.

When some skill in the use of the saw and files has been acquired, pieces which are to be bent can be tried. Simple open rings and bracelets, book-ends, blotter-corners, etc. are a few such problems.

Great care should be taken in bending the metal. It should first be annealed (heated red hot) and allowed to cool slowly. Then with a wooden or leather mallet to aid, it can be bent about a form.



*Metal working in one of the WPA Federal Art Project centers.*

#### BOOKS RECOMMENDED

**Copper Work**  
By Augustus F. Rose

**Jewelry Making and Design**  
By Augustus F. Rose  
and Antonio Cirino

**Metalwork and Enameling**  
By Herbert Maryon

**Simple Jewelry**  
By R. L. L. B. Rathbone



"Children in American Folk Art" provided an authentic picture of the American children's world in the 18th and 19th centuries: their art, their portraits, and their toys—or what they did, what they looked like, and what they played with. To complete the scope of the exhibition, several paintings and toys borrowed from private owners were added to the large selection from the American Folk Art Gallery. Among the lenders are Mrs. Edsel Ford, Mrs. Samuel Lewisohn (Chairman of the exhibition committee), Mr. and Mrs. Elie Nadelman, and Mrs. John D. Rockefeller, Jr.

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## BOOKS REVIEWED

**CHINESE JADE**, Throughout the Ages, by Stanley Charles Nott. Charles Scribner's Sons, New York. Profusely illustrated. \$15.00.

Centuries before the Christian era, Jade was valued as the purest and most divine of natural treasures, and it evoked a reverence accorded to no other material. It was chosen by the Chinese as the vehicle for consummation with the unseen powers of the Universe, the Emblem of Imperial Authority, and a Charm against evil influences.

Chinese Jade contains a full descriptive account of the significance and meaning of the carvings produced in this precious stone by the Chinese craftsmen from the earliest time, through the Chou and succeeding dynasties, down to the twentieth century.

The text is illustrated by a magnificent series of over 350 reproductions in color, monochrome and line of choice pieces selected from the chief Asiatic, European, and American collections, the majority of the subjects being shown for the first time, and a large number of marks and devices.

The author, a life-long student of Chinese Art, is singularly well equipped to convey the involved religious mysticism and esteem which Jade has evoked in the mind and daily life of the Chinese, from the earliest ages. He has the advantage of the collaboration of Chinese scholars as well as of European and American authorities, who have not only given him the benefit of their knowledge, but have allowed him to examine and illustrate their most treasured possessions.

**FASHIONS IN ART**, by Huger Elliott: 338 pps., 29 ills. D. Appleton-Century Co., New York, 1937. \$3.50.

Huger Elliott, educational director of the Metropolitan Museum, has written an interesting series of papers on diverse themes selected from the history of art in easy and understandable language. This book may be read by high school students—and their parents—without difficulty and yet with benefit, for simplified writing about the arts need not lead to cuteness. Mr. Elliott has taken the common observation that fashions change in art as well as in hats. Here, then, are some earlier fashions in arts.

The author continually emphasizes the fact that there are different ways in which the world can be viewed, various manners of presenting pictorial and plastic responses. He has selected various pieces from the major and minor arts which illustrate the possible varieties of expression. This book is not a history of art, a collection of biographical statements, or essays in appreciation of art; on the contrary, it is an honest attempt to define the viewpoint of a culture and to understand its work. A combined index and bibliography add to the usefulness of this valuable book.

*AN ARTIST'S HERBAL*, by Louise Mansfield: with an introduction by Helen Morgenthau Fox. 38 plates with accompanying notes. The Macmillan Company, New York, 1937. \$2.50.

Mrs. Fox says in the introduction that "herbs have been used to cure man's ailments, dress his wounds, flavor his food, to poison his enemies, and to scent the temples, churches, and palaces." Miss Louise Mansfield, Special Artist of the Brooklyn Botanic Museum, presents forty-eight herbs in thirty-six plates which are reproductions of her pencil drawings. She brings to the task of illustrating herbs the trained eye of the scientist, the love of the amateur and the practiced hand of the artist. The large plates honor both the herbs which can be seen and her draughtmanship which can be studied.

The accompanying notes are most interesting reading as they bring out some of the old lore surrounding these plants. The gardener will note with approval that these are all grown in this country and that the botanical as well as the common name has been given.

*FINE PRINTS OLD AND NEW*, by Carl Zigrosser: 63 pps., 29 ills. Covici Friede, New York. 1937. \$1.00.

Mr. Zigrosser, a well known dealer and student of prints, makes an appeal for a reconsideration of prints as the great popular and democratic medium of expression. He deplores the artificial rarity value. He finds the American Artists Group with their low priced prints in unlimited edition making a step in the right direction. His thesis is supported by many references found in the history of this medium.

*AMATEUR POWER WORKING TOOLS*, by A. Frederick Collins: 188 pps., 86 ills. J. B. Lippincott, Philadelphia, 1937. \$1.75.

A short concise manual covering the methods of using different types of power working tools in the shop. The many illustrations, though amateurish, supplement the text which is also well indexed.

*EMPHASIS IN PICTURES*, a first aid to composition, by Nicholas Haze: 71 pps. Ill. Fomo Publishing Company, Canton, Ohio. 1937. \$2.00.

The author has here attempted to develop a system of thought that will enable students to construct their pictures or visual images with an understanding that will lead to successful accomplishment. Emphasis is the keynote of this method and while the author has given most interesting notes on emphasis and methods by which it may be obtained, he has, in common with many others, given a mechanistic scheme which will produce mechanically perfect pictures. Here lies trouble. It seems to this reviewer that mechanics and techniques are simply the medium for imagination, emotion and intellectual content. Nevertheless, an application of the principles advocated here will stir sluggish imaginations.

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Continued from page V

Facts and records are valuable in assembling an exhibition of early American silver. But in planning a display of modern American silver, though we may deal with facts in the form of objects produced, we are handicapped by the uncertainties and limitations surrounding the launching of a pattern of today's manufacture. Such a pattern is not only an object of industrial art, it becomes also an instrument in complicated relations.

We meet first the difficulty of release dates. These are not the same for all producers of quantity-made wares, nor can they be brought sharply into line even in a single industry within any exhibition dates proposed, however carefully chosen on the basis of season. Next we encounter a danger that menaces all manufacturers, the constant and imminent threat of having their heavy investment in dies, tools, labor, and overhead brought to naught by the pirates of design, who execute in an inferior way the patterns they appropriate and often place them on the market even before the original maker has orders to cover his initial outlay. While the ancient guild could banish such an offender from its territory and repudiate his status as a craftsman, the modern producer has no such safeguard either of public opinion or of force, and even in law has no recourse but expensive litigation. A further sidelight on any industrial art exhibition is revealed by the simple psychology of all who sell; this demands that the distributors or retailers of manufacturers' products must first see all new items, even though these do not become available as merchandise until weeks or even months later.

These conditions have obtained in all our industrial art exhibitions. They are stated here because in assembling a one-material collection of current work they become acutely effective. However crude or ruthless they may sound when thus set down, they are practical and irrefutable and apply to the numerous kinds of quantity products that depend on design as a primary appeal to the consumer.

The craftsman's situation differs somewhat, though rather in degree than in kind. He may well worry about competitions; but stocks and inventories are less on his mind, and retail outlets hold limited interest for him. He has not so much cause to fear piracy, since his sales are made chiefly to individuals or through organizations whose principal work is to represent him as a personal producer.

It is interesting, even a little amusing, to note that though a large concern may turn nine-tenths of its patterns into channels promising the greatest commercial return, it still hopes that the remaining tenth may reveal something of the touch and flair that seem to run out of the craftsman's finger tips and to spring to the metal with each hammer blow; and contrariwise, that the craftsman hopes to capture some of that public acceptance represented by purchases of pieces falling in

the prestige group, of the quantity manufacturer's catalogue. It need not be added that in both cases the opposite effect is recorded.

As in previous collections, we have in the present exhibition, quite apart from methods of production, two attitudes toward contemporary design — namely, that which ignores the past and insists on its own interpretation of the genre of today as an isolated picture and that which uses the broad foundation of past styles to support the yet small structure of the present. Between the two lies a broad plateau on which we find designers who combine in various degrees a refusal to copy or even to work in past styles and a refusal to erect a wall between themselves and the history of design. To this group the modern stylistic trend has served primarily as a means of clarifying their relations to past styles, revealing always new possibilities of the latter, less on the side of formal rearrangements of catalogued motives than on that of a better understanding of the reasons for the existence of these motives, the choice of materials that carried them, and the skill with which they were used as part of the language of their time.

The Museum's relation to the industries can only be one of helpfulness: in aiding manufacturers, designers, and others in the laboratory use of the collections the Museum contributes by offering educational advantages and information useful in the development of new products; in exhibiting the current work of firms, designers, and draftsmen engaged in a practical way in meeting the market, the Museum presents a record of current accomplishments. A series of its exhibitions might be read as a number of paragraphs in a chapter in the history of industrial art titled contemporary design. By stating and restating the case from time to time in the form of general and special exhibitions, the further opportunity is presented of encouraging creative ability and at the same time clearing the ground of the undergrowth which too often trips contemporary designers in their very human efforts to realize the modern style before its day is full. In this way the Museum provides a direction-finder. The current exhibition of silver presents no final picture of design and is the more useful for that reason.

#### LIGHT AND COLOR AT WORLD'S FAIR

The unique and hitherto unemployed manner in which the New York World's Fair of 1939 expects to make use of light, color and landscaping was revealed recently at a preview of an elaborate exhibit in the Empire State Building on the first floor corner at Fifth Avenue and 34th Street.

Novel effects which are planned for the coming exposition through the use of high-intensity mercury vapor lamps and luminous products were featured in several "theatres." The exhibit, occupying a half block front on Fifth Avenue and extending several hundred feet on the 34th Street side, and including 14 decorative and symbolic window showings indicated in miniature what visitors to the Fair may expect to see.

#### THE IMPORTANCE OF DESIGN TRAINING TO THE AMERICAN DESIGNER

We hear so much today of young American designers who have rapidly achieved fame and fortune in the fashion world. Are these young people possessed of unusual genius? This question and a few others were put to Emil Alvin Hartman, Director of Fashion Academy, who has developed some of America's greatest designers.

Mr. Hartman maintains that it is not necessary to possess great talent in order to become a designer. In his experience, he has fashioned designers out of ordinary, matter-of-fact individuals who had nothing more than a natural understanding of clothes and sufficient intelligence to adapt definite rules. "Temperament," he says, "is really not essential to success in design work, although I have seen perfectly normal people develop this characteristic after becoming successful designers. Nor is drawing ability necessary for success in design. Design, as you may know, is the art of creating, the evolving of new ideas in clothes. Sketching is one of the mediums used to accomplish this purpose. I have known students who have never been able to draw at all, learn to put their ideas down on paper without any difficulty in a very short time. Here at Fashion Academy, we use a mechanical device, known as the Fashion Action Stencil, which enables the student to draw the figure in any one of a hundred poses very rapidly and very easily. I find that this stencil is of great aid to students who like to design but do not want extensive training in drawing.

Furthermore, it is not necessary for a designer to dream his creations. There are various sources of inspiration which are open to the designer. First, there is Historic Costume. This offers a wealth of ideas that may be adapted to suit the modern trend of fashion. And then there is Nature itself—our own American Nature, lightning, a fountain, a camel with a pack on its back—all commonplace perhaps, but full of ideas if observed in the proper manner."

To develop observation—the ability to perceive rather than see—is part of the training given to students who study at Fashion Academy, and this is made most enjoyable in surroundings that are just as inspiring and delightfully modern as one can imagine. In attractive pent house studios, high above the murmur of Fifth Avenue, designers are developed who possess every requisite for success and achievement.

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